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ABSTRACT
EXPRESSIONISTS
IMAGISTS

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AMERICAN
ABSTRACT
EXPRESSIONISTS
AND
IMAGISTS

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

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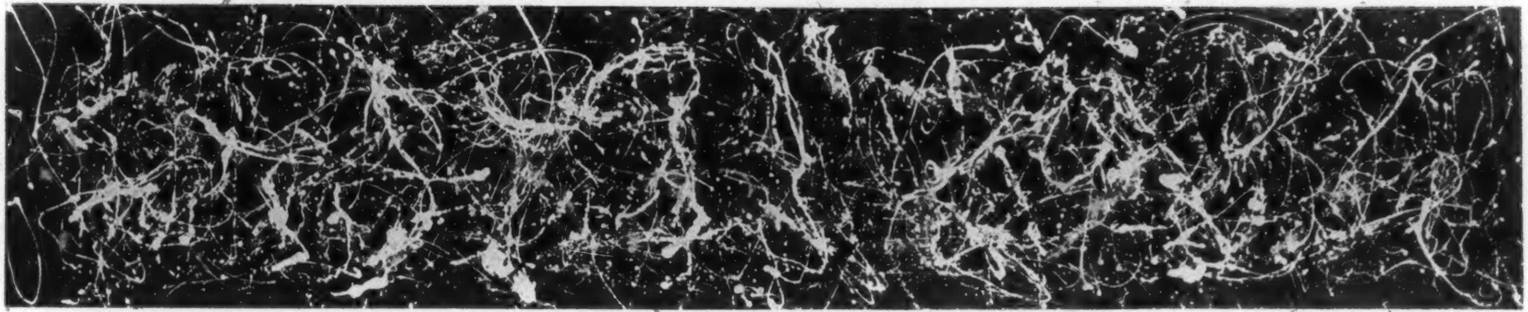
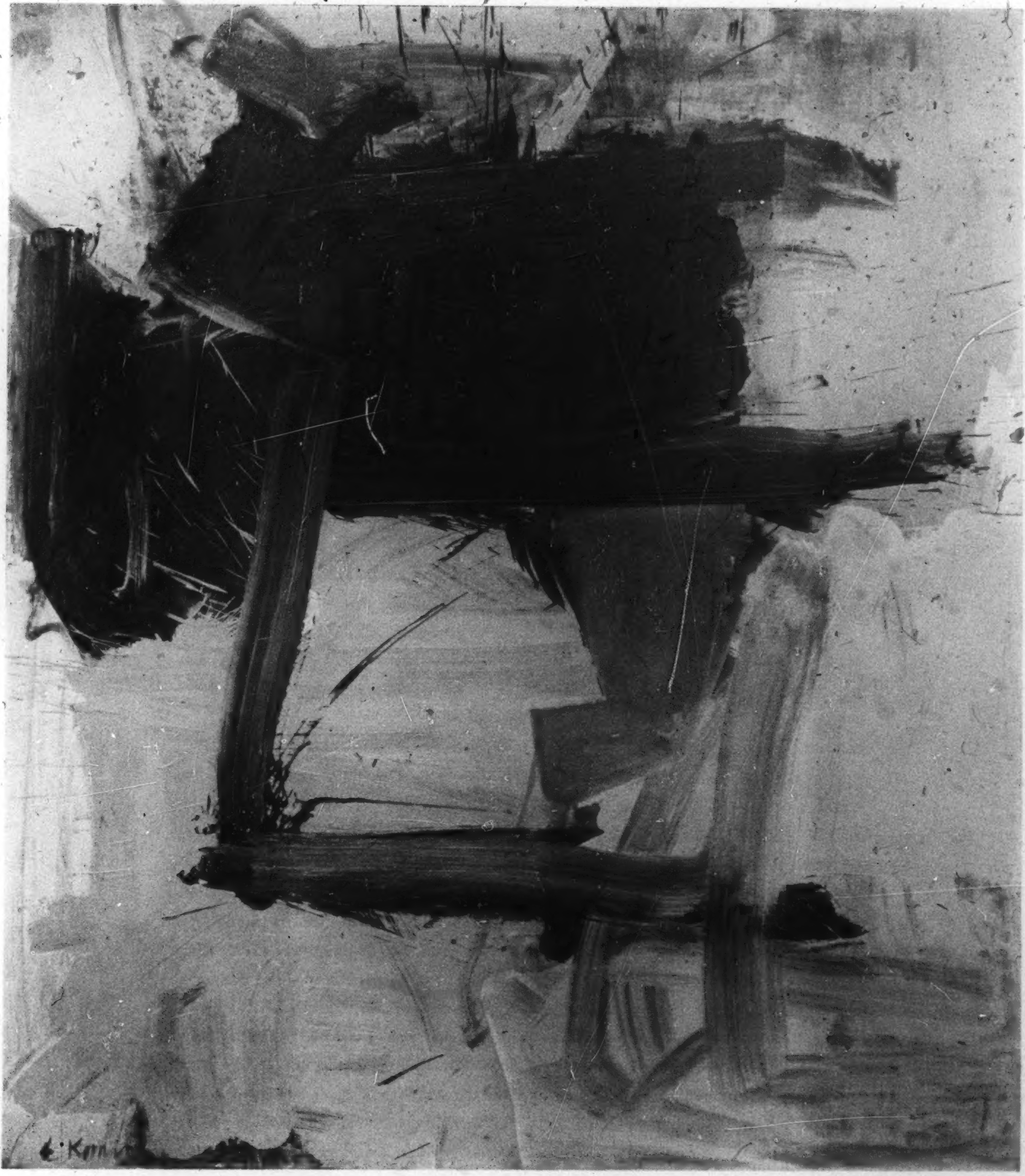
Appreciation is extended to the Walker Art Center for permission to reprint passages from the introduction to that Museum's exhibition 60 AMERICAN PAINTERS, 1960, and to take over sections of the bibliography from the catalogue.

The exhibition and catalogue were directed by H. H. Arnason, assisted by Daniel Robbins. Louise Averill Svendsen edited the catalogue, Susi Bloch compiled the bibliography, and Carol Fuerstein the biographies.

Harry F. Guggenheim, President



15. Pollock: *No. 2.* 1949. *Collection Munson-Williams-Proctor Institute, Utica, New York.*



33. De Kooning: Untitled. 1961. Lent by Sidney Janis Gallery, New York.

FOREWORD

ON ART AND TERMINOLOGY

The exhibition, AMERICAN ABSTRACT EXPRESSIONISTS AND IMAGISTS, 1961, appears exactly ten years after the Museum of Modern Art exhibition, ABSTRACT PAINTING AND SCULPTURE IN AMERICA. The latter was, of course, a broad survey of the entire history of abstract art in the United States. Nevertheless, it gave such prominence to the artists who are now generally called Abstract Expressionists that it might be considered as the official recognition of this movement. It is interesting to note that Andrew Ritchie in 1951 did not use the term "Abstract Expressionism" to describe the work. This name, as is well known, was applied to Kandinsky's abstractions in 1919, used in the same context by Alfred Barr in 1929, and applied to some of the painters of the New York school by Robert Coates in 1946. In 1951, despite the fact that these painters had begun experiments with various forms of free abstraction as early as 1942, they had not yet been grouped under a generally agreed upon label or category. Ritchie placed artists like Tomlin, Reinhardt, Motherwell, Ferren, McNeil, Hofmann, and Jimmy Ernst in a category of "Expressionist Geometric"; and Gorky, de Kooning, Rothko, Pollock, Pousette-Dart, Brooks, Stamos, and Baziotes in a category of "Expressionist Biomorphic." These terms Ritchie used merely as convenient categories for the purpose of the particular exhibition.

Some years earlier, in 1944, Sidney Janis in his book, ABSTRACT AND SURREALIST ART IN AMERICA, categorized those Abstract Expressionists who had by then begun to emerge, either as Abstractionists or as Surrealists. Thus, Motherwell, Ferren, Hofmann, Albers, Reinhardt, and de Kooning were considered Abstractionists with more or less geometric overtones; and Tobey, Baziotes, Jimmy Ernst, Pollock, Rothko, Gottlieb, and Gorky emerged as Surrealists. It is perhaps symptomatic of those less complicated days that many of the painters involved awaited the appearance of the book with great trepidation, hoping that they would discover themselves to be Surrealists (at that moment much more fashionable) rather than Abstractionists.

Other labels, such as "Intrasubjectives," were briefly applied to the new phenomenon in American painting, and Harold Rosenberg's "Action Painting" has gained wide currency, particularly among European critics. However, since the early Fifties, "Abstract Expressionism" has unquestionably become the most widely accepted label for the artists (also frequently grouped as the "New York School") who have brought American experimental painting to a position of world leadership.

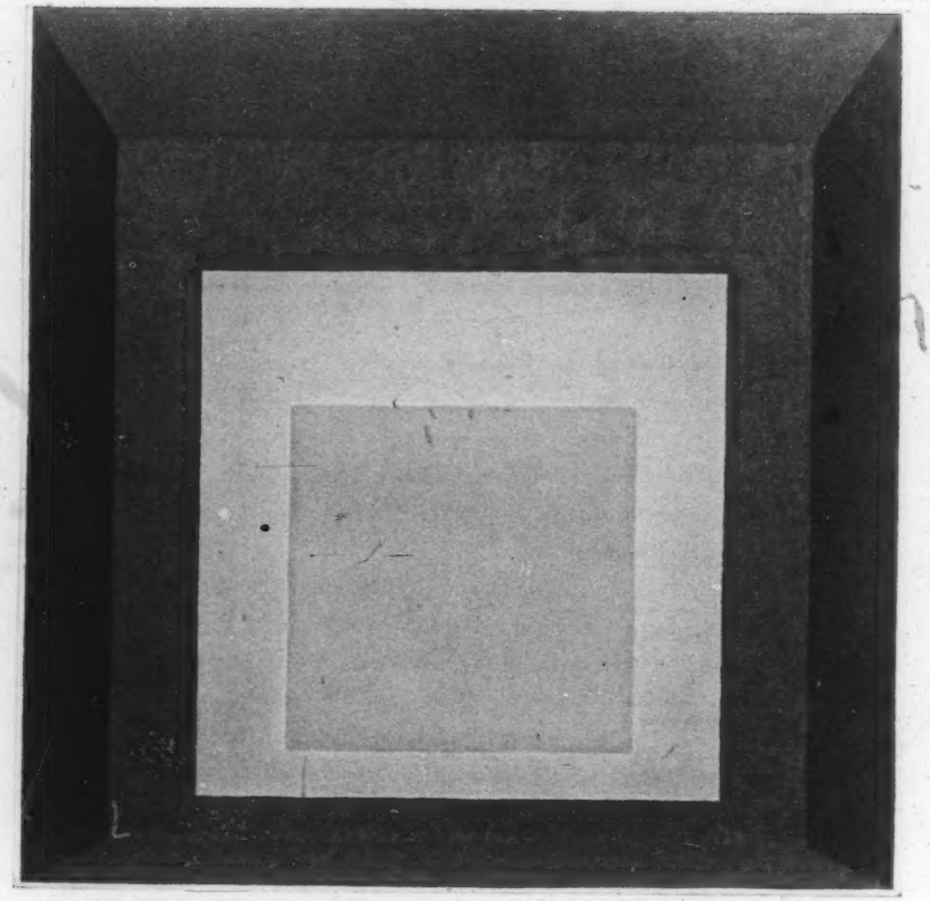
With increasing acceptance by critics and the general public, the term has met with increasing opposition from the artists involved. They object to the association of the word "abstract" with an art of pure formal relationships. They object to the association of the word "expressionist" with a subject matter of social protest. Above all they object to a single all-encompassing label for painting whose essence is the expression of the individual, for painters as different as Pollock and Rothko, or de Kooning and Gottlieb.

All of these objections are valid and they inevitably bring to mind the problems raised by earlier categories for movements in modern art when these were not (as in the cases of Dada and Surrealism) consciously invented by the artists to describe a deliberate program. "Impressionism" and "Cubism" do label styles which have some consistency, but do not accurately suggest the natures of those styles. "Post-Impressionism" is perhaps more satisfactory as a consequence of its very neutrality; and "Fauves" has the advantage of an epithet which suggests a state of mind rather than an attempt to describe a style.

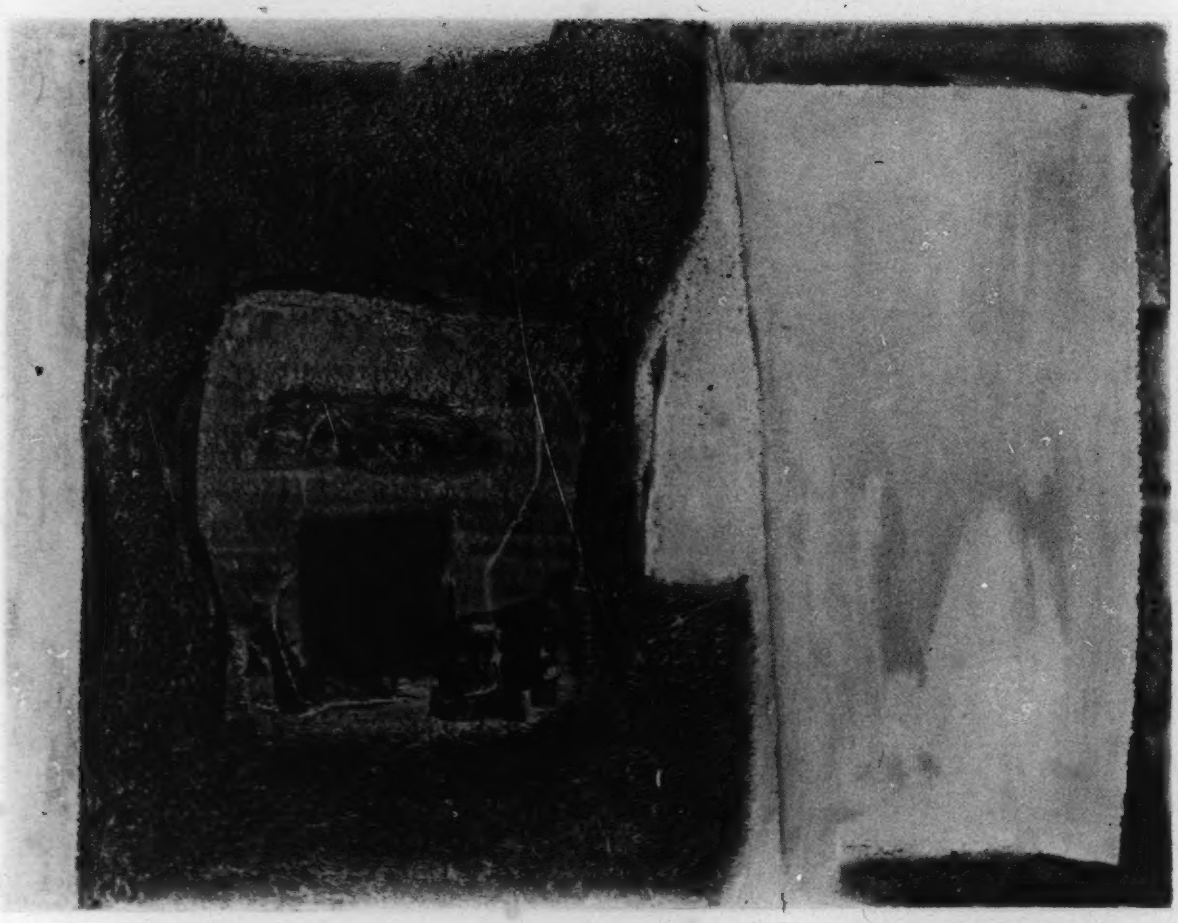
However, satisfactory or unsatisfactory, all these terms, labels, and categories have now been sufficiently absorbed into the main stream of art history that their dictionary meanings are no longer important. They simply provide us historically with certain associations which are useful in placing specific artists in some sort of a context. In the same way it is likely that "Abstract Expressionism" in time will have less descriptive significance and, if it continues—as seems likely—to be accepted, will become merely a broad (and inaccurate) label for certain exciting experiments which were carried on by widely different painters in the United States about the middle of the Twentieth Century.

It is with this conviction, that art categories are useful but by no means sacred verbal hints to visual manifestations, that the title ABSTRACT EXPRESSIONISTS AND IMAGISTS has been attached to the present exhibition. What it encompasses is described in the Introduction, and here it need only be said that the word "Imagists" is used as a gloss and criticism of the phrase "Abstract Expressionists." It has significance solely in the context of this exhibition.

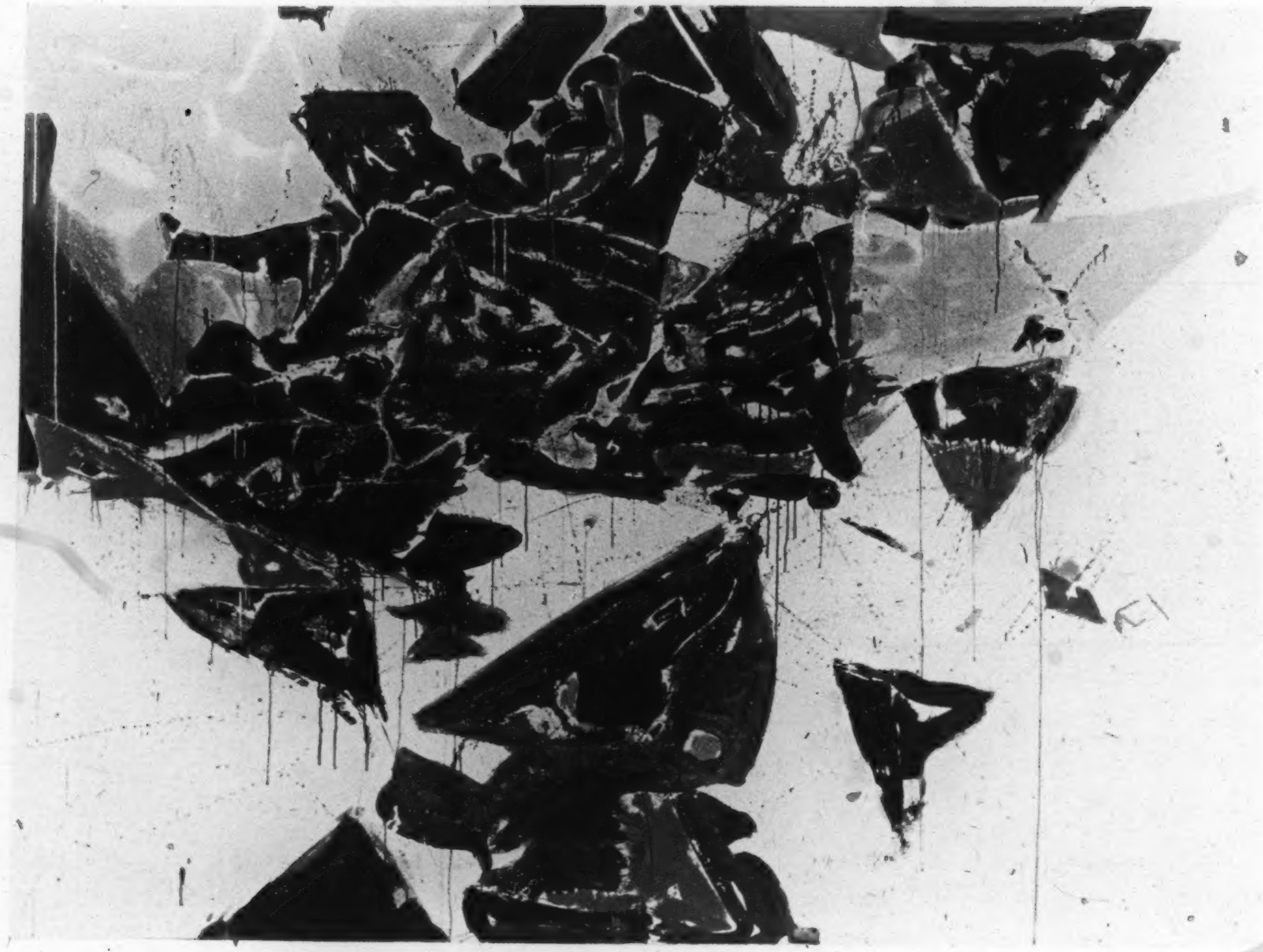
H. H. A.



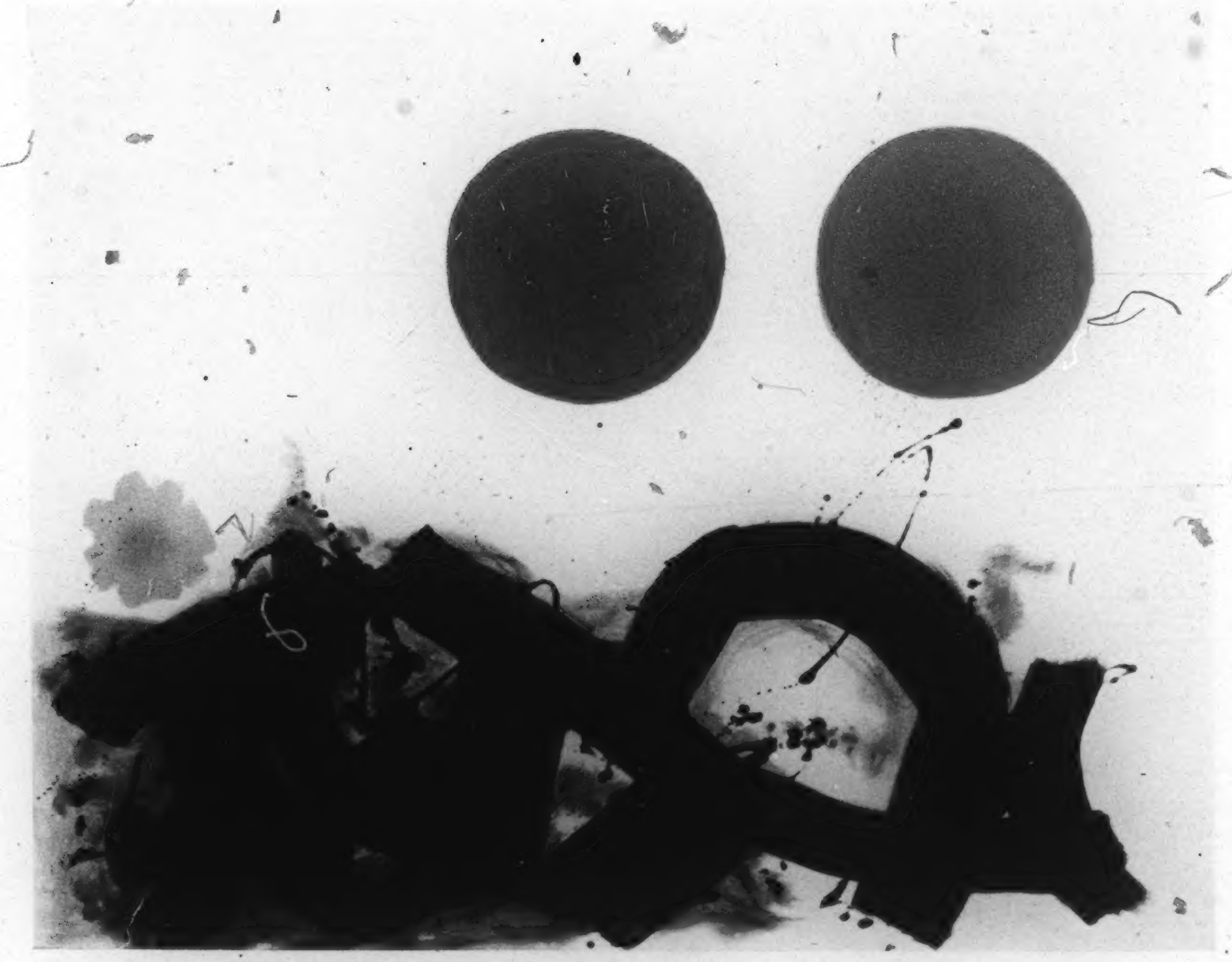
1. Albers: Homage to the Square: Apparition. 1959. Lent by Sidney Janis Gallery, New York.



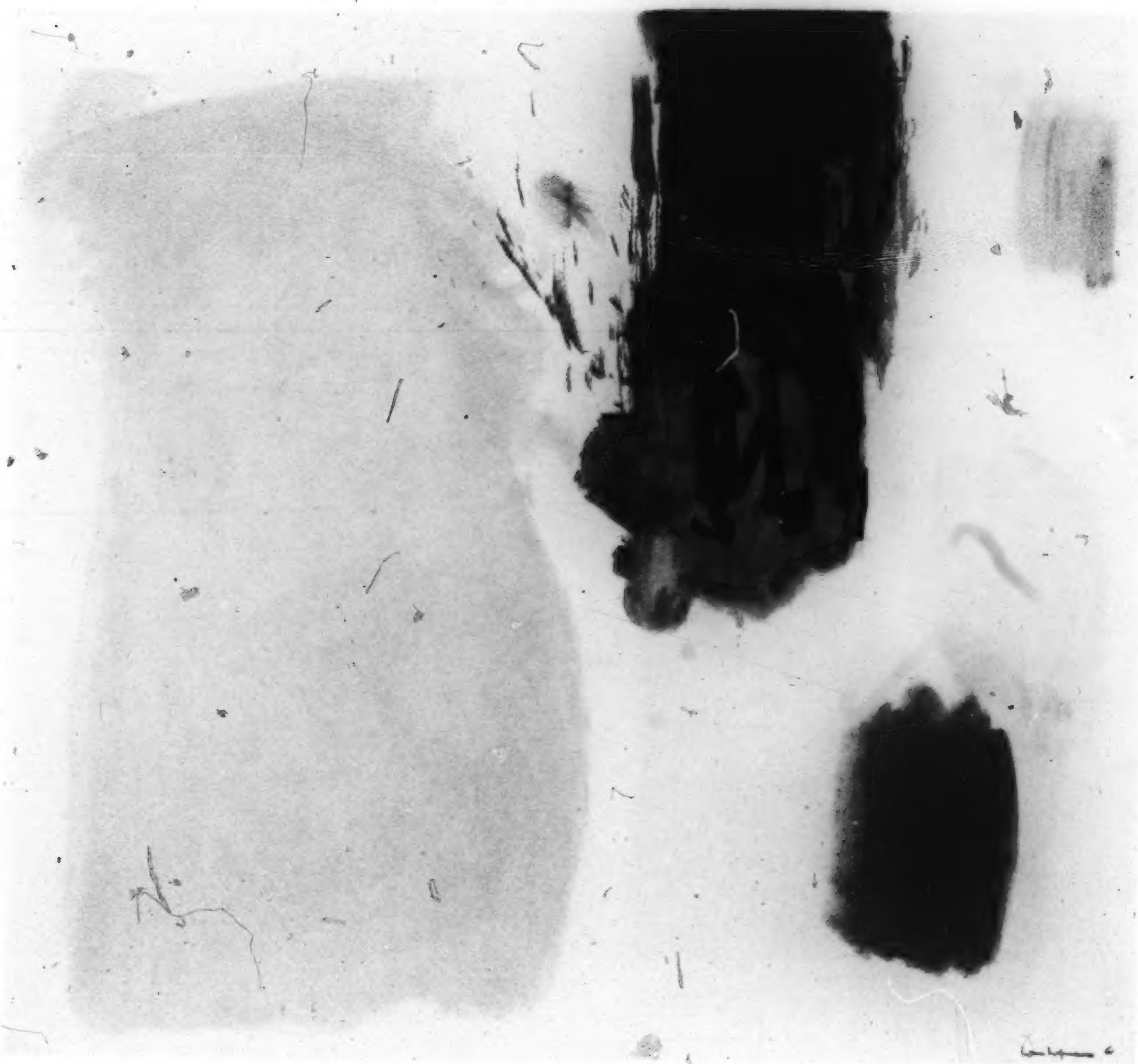
10. Donati: Bloodstone. 1961. Lent by Staempfli Gallery, New York.



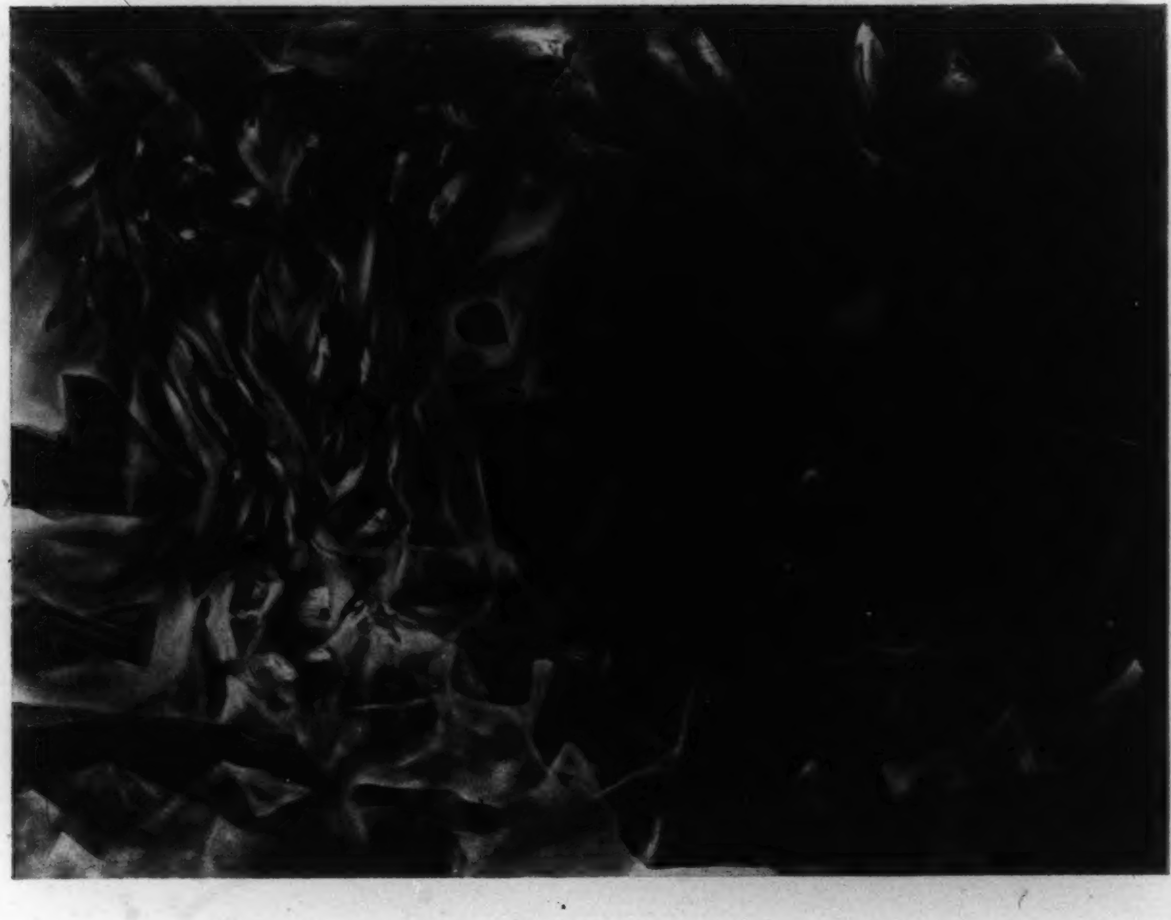
15. Francis: Middle Blue III. 1960. Collection Mr. and Mrs. Leon A. Mnuchin, New York.



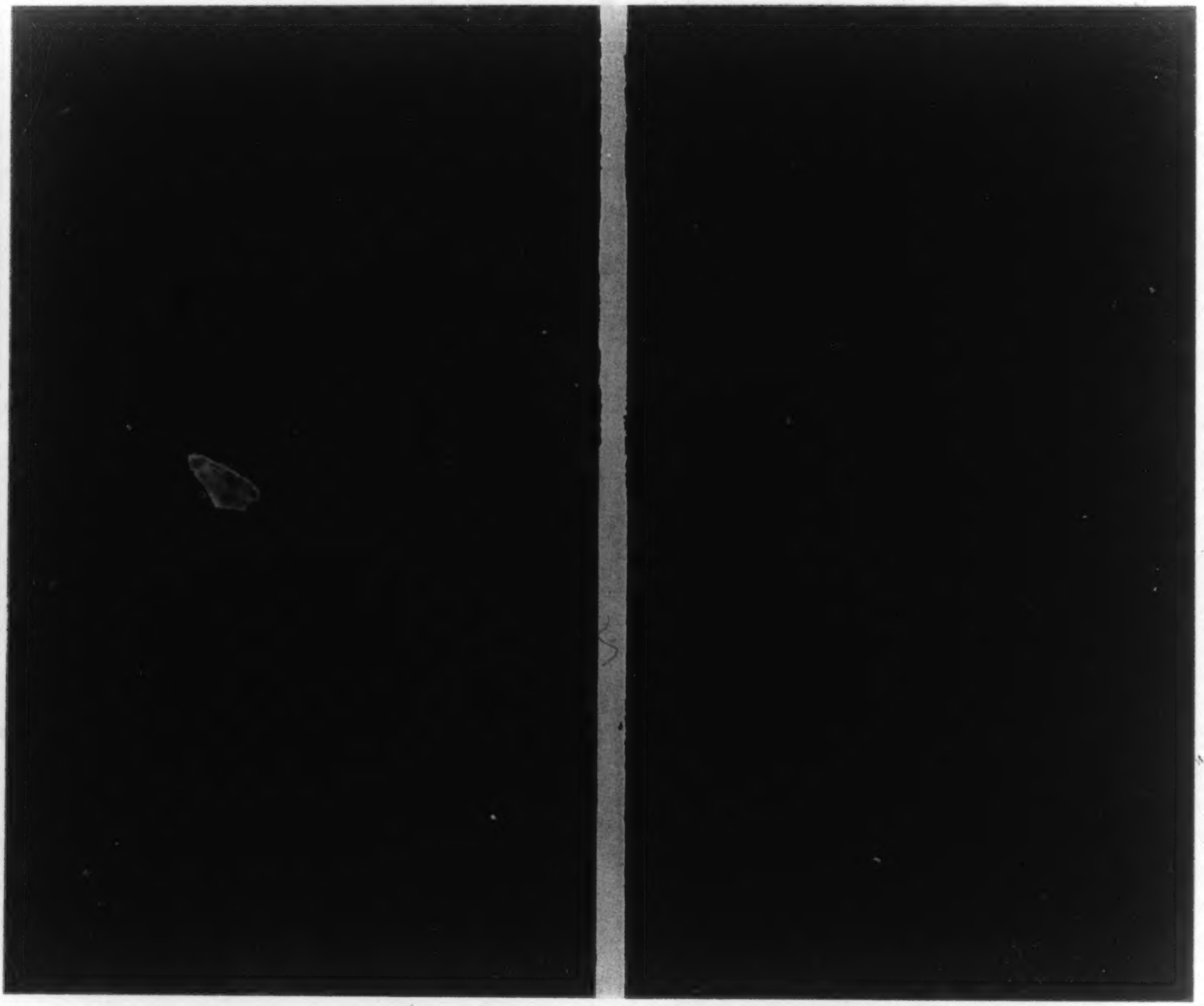
19. Gottlieb: Rolling. 1961. Collection Mr. and Mrs. A. I. Sherr, New York.



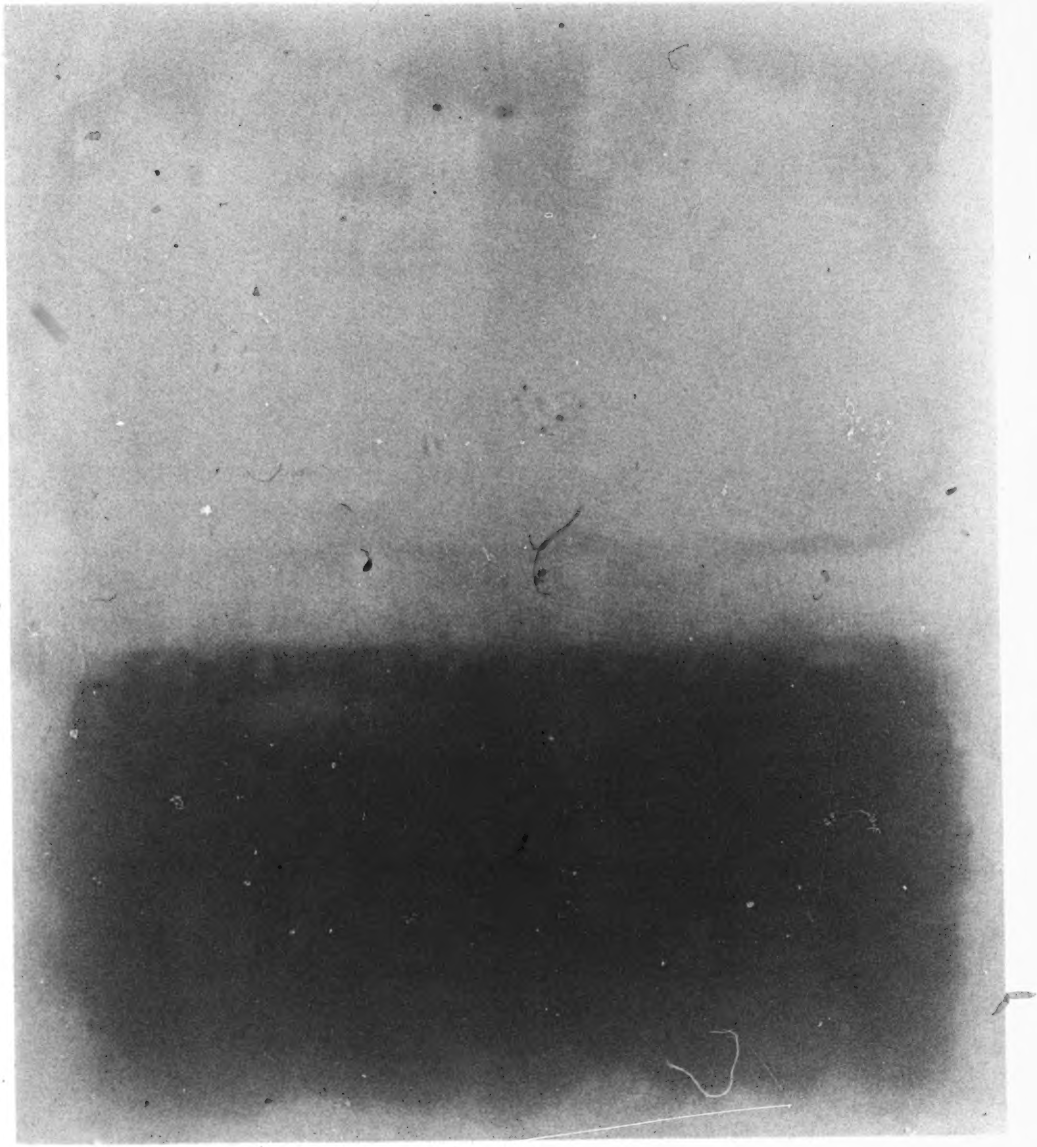
26. *Hofmann: Floating Mirage. 1961. Lent by Samuel M. Kootz Gallery, New York.*



37. Matta: The Disasters of Mysticism. 1942. Collection Mr. and Mrs. James Thrall Soby, New Canaan, Connecticut.



12 Newman: Onement No. 6, 1953. Lent by the artist



52 Rothko, Red, No. 22, 1957 Collection Mr and Mrs Robert L. Scull, Great Neck, New York

INTRODUCTION

The exhibition AMERICAN ABSTRACT EXPRESSIONISTS AND IMAGISTS, 1961 inaugurates at the Solomon R. Guggenheim Museum a new program for the investigation of current tendencies in American and European painting and sculpture. To open the series, it has seemed appropriate to re-examine the present state of the movement which has dominated American painting since the end of World War II, to which the names Abstract Expressionism or Action Painting are normally applied. Most of the paintings date from 1960 or 1961 and have not previously been exhibited. Included are major recent works by de Kooning, Baziotes, Kline, Guston, Gottlieb, Hofmann, Motherwell, and most of the other artists who are regarded as pioneers of Abstract Expressionism. A small background section includes important paintings by Jackson Pollock, Gorky, and Tomlin, pioneers no longer living, as well as earlier works by Barnett Newman, Still, and Matta.

The exhibition also includes a highly selective sampling of younger artists associated with Abstract Expressionism, such as Norman Bluhm, Sam Francis, Joan Mitchell, and Grace Hartigan. The number of younger painters who have during the last ten years practiced some form of Abstract Expressionism is so vast that this section could only be the briefest summary indication of the variety and vitality of the continuing movement.

This is, nevertheless, perhaps the most comprehensive survey of Abstract Expressionist painting ever to be held by a New York museum. It demonstrates the inadequacy of the terms "Abstract Expressionism" and "Action Painting" as applied to artists as diverse as Pollock, Tomlin, Newman, or Motherwell. Whereas the works of Pollock, de Kooning, Kline, Tworkov, and many of the younger painters have the assertion of the brush stroke, the sense of immediacy, of the act of painting which makes these labels more or less applicable, the impact of Rothko, Newman, or Tomlin is entirely different.

The sense of classic order, frequently suggestive of the continuing influence of Cubism, is most evident in works of Tomlin and Marca-Relli. Elements of what has been described as "Abstract Impressionism" may appear in the textures of Guston, Resnick, and Vicente—although the intents of these artists are quite different from those of the Impressionists.

As the title indicates, the present exhibition is really a double exhibition which not only surveys the present state of the Abstract Expressionists but follows in some detail the direction to which the name "Abstract Imagists" has been applied. It is a fact that from the late Forties to the present day certain painters, loosely grouped with the Abstract Expressionists, have rather been concerned through extreme simplification of their canvases—frequently to the dominant assertion of a single overpowering element—in presenting an all-encompassing presence. This "presence" could be described as an "image" in the sense of an abstract symbol rather than as a reflection or imitation of anything in nature. The paintings of Newman, Rothko, Gottlieb, Reinhardt, and frequently Still and Motherwell, all very different, all have in common this sense of symbolic content achieved through dramatic statement of isolated and highly simplified elements. A comparable effect is achieved in the endless hypnotic squares of Josef Albers and, among younger artists, in the great, floating, free color shapes of Raymond Parker or the precisely delineated shape tensions of Ellsworth Kelly.

At the present time, in 1961, there is much evidence of seeking for new directions among younger American painters. Although the majority of younger painters is still probably exploring one or another form of free abstraction, a great deal of attention has recently been given to a number who are attempting to break with what they feel to be the tyranny of Abstract Expressionism. Some of these are seeking new expressive directions within the formal control of geometry; others are applying the directness and spontaniety of Action Painting to a restudy of the figure or of landscape. In both painting and sculpture there has been recently a resurgence of Dada and Surrealist exploration.

The present exhibition has deliberately placed together a number of artists, some of whom are normally described as Abstract Expressionists, others as Neo-Precisionists or Classicists, others as Neo-Dadaists, to suggest that there is actually at the present time a substantial tendency among both free and precise abstractionists towards a process of simplification of forms with an accent on large abstract color shapes whose expressive intent makes of the entire painting an abstract image. Whereas Hans Hofmann has for many years worked back and forth between free and more geometric abstraction, some painters such as Leslie and Carone who have generally been thought of as Action Painters begin to demonstrate in certain works a substantial use of geometric forms.

The exhibition would suggest the continually increasing influence of the "Imagist" wing of "Abstract Expressionism," the drawing together among certain artists of some elements of free and geometric expression towards the end of greater simplicity, clarity, and power of expressive means.

The history of Abstract Expressionism in the United States and in the world has yet to be written. There are still elements of obscurity and even of controversy concerning its origins. These origins in a sense encompass the whole expressive wing of modern art, from Van Gogh and Gauguin through the Fauves, German Expressionists, Dadaists, Futurists, and Surrealists. Impressionism, as well, played an important part. Also involved is the entire history of the acceptance of modern expressionistic and abstract art in the United States. This had begun even before World War I with the Armory Show and through the contacts with European movements of a few pioneers like Max Weber, Marsden Hartley, John Marin, and the Synchromists. Before 1940, European experimental art was promoted in America by Stieglitz's "291" gallery, Katherine Dreier's Société Anonyme, A. E. Gallatin's Gallery of Living Art, the Museum of Modern Art, the Solomon R. Guggenheim Museum, and a few other museums throughout the United States. The Museum of Modern Art's great exhibitions during the Thirties of Cubism and Abstract Art and of Dada and Surrealism were of particular importance, as was the large group of Kandinskys in the Collection of the Guggenheim Museum. During the Twenties and Thirties, the American Precisionists attempted to combine European abstract structure with American realism. In 1935, the Whitney Museum held its first exhibition of American abstract art, and in 1936, the American Abstract Artists group was organized.

Despite all these agencies, the progress of modern experiment in the United States was painfully slow. In 1942, immediately after America's entry into World War II, the dominant styles of painting were still Social Realism and Regionalism. Because America was at war, much emphasis was placed both by artists and art journals on art as war documentation. William Gropper and Thomas Benton exhibited collections of war paintings. The Whitney Museum Annual was criticized for not including its quota of Regionalists and Social Realists "who might be expected to reflect the new and exciting aspects of national life." The ARTISTS FOR VICTORY exhibition was a major event of the year.

At the same time the war had created in 1942 in New York a ferment that actually marked the victory of abstract and expressionistic art in America and the creation of the first major original direction in the history of American painting.

The catalyst was the presence in New York of many great European artists as a result of the war. Even before the war, Duchamp, Ozenfant, Moholy-Nagy, Hélion, Albers, and Hans Hofmann were living here. The war brought Mondrian, Lipchitz, Gabo, Chagall, Max Ernst, Yves Tanguy, Dali, André Breton, Matta, André Masson, and Kurt Seligmann. It also brought Peggy Guggenheim back from Europe to start in 1942, with Howard Putzell, the gallery Art of This Century as a meeting place for Europeans and for younger American painters who were trying to find a new direction. Between 1943 and 1946, Art of This Century gave one-man shows to Jackson Pollock, Hans Hofmann, Robert Motherwell, Mark Rothko, Clyfford Still, and William Baziotes. In these years the movement to be known as Abstract Expressionism was launched.

The relations of the new movement to Surrealism and particularly the organic Surrealism of Miró, Masson, and Matta are obvious. However, in tracing its origins one must also look to Kandinsky, the later style of Picasso, and to Soutine. American pioneers like Marin, Weber, Dove, Tobey, and Gorky in some sense anticipated where they did not directly influence.

Nevertheless, no artistic movement, and least of all Abstract Expressionism, can be understood simply as an addition of influences: In 1942, Abstract Expressionism could not even be called a movement. The very name was not to be generally employed for the new American painting until 1952, ten years later.

From its specific origins in 1942 until its official recognition in the Museum of Modern Art's 1951 exhibition, ABSTRACT PAINTING AND SCULPTURE IN AMERICA, Abstract Expressionism developed, as noted above, into the most powerful original movement in the history of American art. During this period, the artists involved were conscious of their participation in exciting if loosely defined phenomena. A few critics, notably Clement Greenberg, championed *the new movement; a few more dealers, such as Betty Parsons, Charles Egan and Samuel Kootz, began to present the artists. Recognition by major museums and by major art journals, heavily committed even after the war to Social Realism, art-as-documentation, Latin American art, and, finally, re-establishment of contact with European art, came more slowly.*

Although by 1951 Abstract Expressionism was widely accepted as a great new force in American painting, only a few museums and collectors had begun to invest in the paintings themselves. Yet the movement was by then so solidly established that some critics were beginning to predict a return to the figure, to a new realism. Even among its followers, the figurative experiments of de Kooning between 1949 and 1952 and those of Pollock in 1951 and 1952 caused a certain uneasiness. However, both artists returned to abstraction in the next years, and a whole new generation of Abstract Expressionists grew up and has continued to flourish until the present day.

The period between 1951 and 1961 has been characterized by the spread and enlargement of Abstract Expressionism throughout the United States and indeed throughout the world. Many of the original pioneers have continued to grow as artists; some have found a formula they continually refine. In the late Forties and early Fifties other established artists turned to Abstract Expressionism and by now are themselves considered pioneers. During the same period and on into the late Fifties many of these artists were sought after as teachers in art schools and university art departments throughout the country. Here their influence became enormous, and in the last few years their students have moved into the New York scene as still another generation of Abstract Expressionists.

The history of painting and sculpture in any period is written in terms of the avant-garde of that period, and thus any history of American painting between 1945 and 1960 will inevitably concentrate on the achievements of the Abstract Expressionists. At the same time any historian of art recognizes that all periods are complexes of many different movements and styles, from academic to avant-garde. During the last fifteen years in the United States, old masters such as Stuart Davis, Ben Shahn, Edward Hopper, and Edwin Dickinson have continued to paint productively. Figurative Expressionists, Romantics, Geometric Abstractionists, Realists, Magic Realists, and Surrealists all are working and have their audiences even in the shadow of Abstract Expressionism.

At the present moment, when there is much speculation about the emergence of new Figurative, Geometric, or Dadaist styles, it must be recalled that many of the artists associated with these styles have actually been working in them for a number of years even though their experiments did not receive immediate recognition.

As the current exhibition attempts to point out, Abstract Expressionism is itself a complex of almost as many different styles as there are artists involved; and many of these artists are themselves in a constant process of change and development on the one hand or, on the other, of a continuing refinement and simplification of a dominant image. While the tendencies suggested in this exhibition by no means exhaust the varied experiments now being carried on by both the free and the precise abstractionists in America, they do suggest on the part of both older and younger artists a significant tendency in the direction of a more obvious and recognizable order and structure, a process of simplification and regularization on the part of many which actually seems to bring closer together the Expressionist, the Imagist, and the Geometric trends in current abstraction.

When the paintings around 1950 by a number of the pioneer Abstract Expressionists (so-termed) are re-examined, their tremendous diversity is at once apparent. The surging labyrinth of what is now called a "classic period" drip painting by Jackson Pollock is entirely different from the slashing virtuosity of de Kooning's brush stroke, even though both have the sense of immediacy and participation in the act of painting involved in the concept of Action Painting. The paintings of Moitherwell or Gottlieb presented more isolated shapes or signs which took on a suggestion of symbolic content that might justify the term "image." In the same way the great unified color shapes of Rothko or the vast color planes of Newman, divided or joined by his characteristic vertical "line" (which is itself of course a color plane or shape that combines with the larger planes in the creation of a dramatically ambiguous space) – these are certainly subject pictures in the overpowering impact of color and of expanding or contracting space.

As suggested above, the paintings of Rothko, Motherwell, Newman, Gottlieb, as well as Still, all very different, have in common this sense of an abstract image or a symbol presented through the abstract visual means of color and line and shapes. Of course, every abstract as well as realistic painter has an "image" which becomes the painting itself, but in these artists the sense of the image or of the painting as a mysterious presence is capable of moving the emotions of the spectator, of developing complex associations from the purest visual stimuli.

When we examine recent paintings by these and other pioneers of the movement, the continuing diversity is still apparent, but in some cases there is a curious drawing together of some of the different trends. The de Kooning reveals more apparently the geometric structure which has always underlain his most violent expressionistic works. The color areas are larger and more architecturally simplified. The brush stroke, still strong and emphatic, no longer dominates the picture plane. The sense of immediacy insisted upon by most of the Action Painters is now more apparently coupled with the control which long experience has always brought to these artists' most direct and intuitive painting.

For several years Gottlieb has also been working towards an art of dramatic simplicity. His series of recent paintings, with dominant closed and exploding shapes has unquestionably had great influence on younger artists seeking a new expressive image. The ROLLING of this exhibition, with its red and blue circles hovering over the powerful, black, tangled shapes is suggestive of some of his earlier symbolic landscapes, but has gained in expressive power through the economy of means. Here the image begins to develop many different individual associations–landscape, outer space, symbol of order and chaos–whatever the spectator brings to it. While still a completely abstract work, the implication of subject or symbolic content is so strong that it is impossible to think of the picture as essentially an arrangement of abstract color shapes on a two-dimensional surface. The painting is an abstract image.

Robert Motherwell throughout his career has alternated in his painting between the presentation of elegant and of brutally dramatic color shapes or signs. His great painting, THE VOYAGE: TEN YEARS AFTER, can be considered almost as a summary of his principal expression and achievements. Vast, pure areas of cream color bound the central area of bare, sized canvas in which explodes a brilliant splash of blue. A powerful black vertical shape divides the right and center, and across this floats a cloudlike amorphous form which lends a sense of mystery to the entire work. Here, with the most deceptive simplicity and economy of means, the artist has not only created a painting of great formal beauty but has presented a powerful and suggestive image.

BLACK AND WHITE NO. 2 by Franz Kline is an astonishing work for this artist in its severe geometric clarity. Here the whites, which are too often in his works thought of as a background for an expressive calligraphy, assume a position almost of dominance. A work like this moves towards the architectural simplification of Motherwell and has even some affinity to recent experiments of some geometric abstractionists. This single work cannot, of course, summarize the entire current direction of Kline, since he continues to work back and forth between a severe architectural style and an over-all, more violent surface, as well as between black and white and color.

The same is true of newer works by Hans Hofmann, who recently has been alternating freely expressive paintings with strongly vertical-horizontal geometric works, intricately textured paint surfaces with experiments in the most delicately simplified paintings. The painting shown, FLOATING MIRAGE, is an astonishing example of an image achieved through the greatest economy of means, a work which exemplifies the dictum of "less is more."

Baziotes continues to refine his highly personal style of delicately and intricately modulated paint surface, here given Surrealist suggestion by the shadowed shape on the right and the great Gothic "scepter" on the left. In contrast to the structural simplification of some of the artists already noted, Baziotes and a whole group of painters create a different type of image in terms of detailed over-all patterning of the canvas. In a number of recent works, Tobey has transformed his calligraphic labyrinths into a microscopic maze of tiny lines and color shapes which have yet the sense of order of cellular structure. The feeling of a living microcosm also pervades the canvas of Pousette-Dart in a more violently agitated form; and the writhing brush strokes of Ferren are held captive within a series of loosely regular rectangles. The painting of Richenburg is a brilliant mosaic of minute rectangles building to greater rectangles, from the center of which explodes a fury of yellow flame. Despite the large size of these paintings—with the exception of Tobey—this seems almost an art of miniature whose intensive detail contrasts with the ever expanding space generally associated with the Abstract Expressionists.

The image of Philip Guston is a highly individual one, the result of what seems to be a continual struggle within the artist against those very lyrical and romantic elements which have brought him his greatest popularity. After a number of years of paintings whose color has been a sensuous delight, Guston has now increasingly introduced black, sombre shapes which take on the suggestion of objects in nature transformed in a dark dream. DUO is dominated by two great black presences in conclave, presences in no sense representational, but with a sense of living actuality which raises the question as to whether this is still an abstract painting.

The painting of Brooks (OCTON) becomes continually more monumental in its color organization. Despite the intensity and brilliance of the color, this work also achieves a sense of simplified structure through the dominance of the large, unified color shapes which tie together all the movement of the edges. Brooks exemplifies an important group of artists, perhaps erroneously associated with Abstract Expressionism (Vicente, Yunkers, Booth, and Cavallon are others), who combine a delight in powerful and brilliant color with structure of the highest order achieved in deceptively immediate and direct painting. Sam Francis' painting MIDDLE

BLUE III places him with the lyrical colorists, although in other works of the past few years he has pushed the experiments in simplification and elimination to dramatic extremes which have had a very considerable influence on many of the younger painters now emerging.

Of the direct line of Action Painters, Tworkov grows continually in stature, experimenting with boldly original color relationships and increasingly controlling his powerful and expressive brush stroke within an architecturally geometric framework. The trend to a greater geometric order is also evident in some recent works of Carone, and most dramatically so in the most recent paintings of Leslie. Although there has always been a sense of rectangular areas framing the violent spatter technique of Leslie, these have now become rigid geometric color shapes and lines forming the most aggressive contrasts with areas of furiously direct, slashing stroke and spatter. Here is perhaps the most extreme instance in the exhibition of the coming together of elements of free and of geometric expression in a work which raises the whole question of the expressive implications of geometric abstraction.

Recent works of Mike Goldberg have also begun to combine a vertical, horizontal structure with a surface of the greatest density and sombre richness. Norman Bluhm and Joan Mitchell perhaps continue most directly the tradition of Action Painting, in works of turbulent surface; but even here more of the white canvas appears as counterpoint to the areas of violently brushed or spattered paint. Kyle Morris has increasingly moved towards a more limited, almost monochromatic palette and a cruciform construction of elegance and control. His painting, 1 MAY 61, may be compared with Helen Frankenthaler's SCENE WITH BLUE-SIX, or Dzubas' DIOTIMA as effective illustrations of the trend to economy of means and isolation of forms that create a new sense of the painting as an abstract image. If, in the Morris, free and geometric abstraction draw closer, in the Frankenthaler and the Dzubas relations can be seen between the Expressionist and Imagist wings. This can also be said of Stamos' painting, LEVANT NO. 8, where large, unified, freely rectangular blue and white color areas frame an exploding red center. Here again the powerfully isolated central motif gives to the painting the quality of symbolic suggestion through abstract means. If the new painting by Rauschenberg, BLUE EXIT, is compared with this group, his origins in Abstract-Expressionism become most apparent, as does the tendency to extreme simplification—in his case given a Surrealist suggestion by the attached elements of mirror, circle within square, and arrow. Rauschenberg, of course, in recent years has worked back and forth between such simplified expressionist works as this and his perhaps now better known collage-constructions.

The exhibition includes several interesting experiments in the creation of an abstract image within both the more freely abstract and the geometric abstract wings of current American painting. Raymond Parker's great, floating, loosely oblong or rectangular shapes which touch, seeming to press together or move away from each other, present an incredible variety of pure color sensations. Although superficially similar, this painting is in fact entirely different in effect from the mysterious, hollowed-out color voids of Urban. Other abstract images, all differing but all having the sense of an event, a symbol, or an abstract interior or landscape, are those of Donati, Jenkins, Ronald, Greene, and Dugmore. The Donati BLOODSTONE focuses a powerful red theme center with encompassing rectangles of blue, green, and brilliant yellow, given textural richness by his characteristic surface built up of pure, dry pigment. Jenkins has now departed from his immensely intricate paint surfaces in a work whose impact is increased by the bold and brilliant simplicity of the red and black color shapes. Ronald frames a central mass of flamelike red and yellow against a cool green ground. It is interesting to note how many of these painters, having abandoned the traditional attached frame for the picture, begin to introduce a sort of frame in the painting itself, either painted (Ferren, Ronald) or raw canvas (Frankenthaler, Guston, Mitchell, etc.). Greene combines large, regular color shapes with little, ambiguous objects that are rooted in his continuing interest in the presentation of the figure. Dugmore presents a vast, brutal black shape which looms out of the white background with an implicit menace.

Jasper Johns, whose targets and flags have created a new and strange image out of the most familiar of objects, in his LARGE BLACK FIVE uses the numeral to control and pull together an over-all pattern of collage and essentially expressionistic brush strokes. Other works in which the image is carried to the extreme of expressive isolation and simplicity are the Noland, the Louis, and the Humphrey. The hovering and shifting circles of Noland, the interweaving verticals of Louis, or the delicately framed color plane of Humphrey carry on the line of Motherwell, Newman, or Rothko, of the Imagist wing of free abstraction, and question the arbitrary demarcation between free and geometric abstraction.

The exhibition includes a few samples of geometric abstraction whose severe geometry may be less significant than the emphasis on the simplified and isolated image. Albers has been producing his endless succession of HOMAGES TO THE SQUARE since 1950, and the cumulative effective of these infinitely varied and subtle variations on a theme is impressive. The HOMAGE TO THE SQUARE: APPARITION in the exhibition is unusual in the introduction of a perspectival suggestion which causes the squares to shift, to move constantly back and forth in a dizzying progression of visual illusions. In a work like this or like Reinhardt's ABSTRACT PAINTING—[illegible]61, the square becomes an abstract image in its purest form, which, however, emphasizes the more strongly the fact that these are works of highly expressive, even hypnotic content. The group of geometric abstractionists who are now attracting increasing attention, Kelly, Sander, Jensen, Stella, etc.—many of whom have actually been working in this direction for a long time—object to being associated with the school of Mondrian or other pioneer Purists or Constructivists. The reason for this is simply that they insist their motivation is not a pure analysis of abstract form. Their concern is with an abstract content or subject matter, with an expressive end rather than a formal one. This raises the entire historic question of the relation of content to abstract form; and in a sense this is the central question of the present exhibition.

The exhibition of AMERICAN ABSTRACT EXPRESSIONISTS AND IMAGISTS, 1961, raises rather than answers a number of questions about American abstract painting today. It recognizes that many important trends exist within current American abstraction beyond the ones which are illustrated here. However, if we accept the premise that Abstract Expressionism as it has developed over the last fifteen years is actually several different movements centered in several highly individual artists, we can observe certain trends and changing patterns during this period. In summary, we have here suggested that while different artists associated with Abstract Expressionism in fact contain elements of Cubism, of Impressionism, and of other seemingly contradictory styles, one may broadly divide the principal painters involved under the labels of "Expressionists" (Pollock, de Kooning, Tworkov, Bluhm, Mitchell, etc.) or "Imagists" (Rothko, Newman, Reinhardt, Gottlieb, Motherwell, etc.). It is recognized that these terms are *arbitrary and in some degree interchangeable, since all these artists are expressing something and all of them are also creating an image. However, distinctions can be recognized between those artists who more actively express, through the energy of the brush or palette knife and of the total canvas surface, the act of painting itself; and on the other hand, those artists in whom the gesture of the brush stroke is relatively less significant, who attempt through simplified color-areas or through dramatically isolated shapes or signs, to present in abstract terms a conflict or relationship which has moved or pleased or troubled them.*

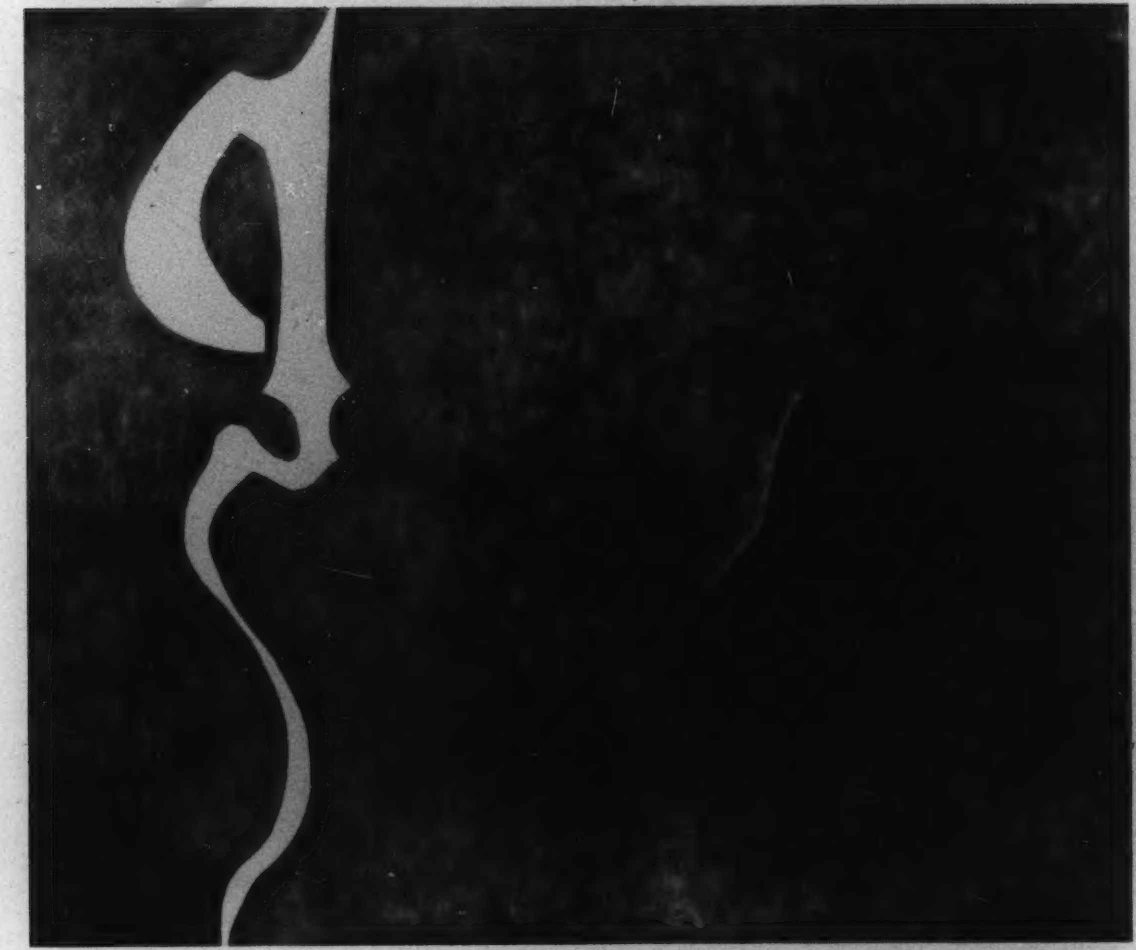
The essence of all this painting is, of course, the expressive power of the abstract means; of color, space relationships, contrasts on the canvas, of lines, and textures and the brush strokes themselves. This expressive power has always been recognized by painters, and from the time of the Impressionists in the late nineteenth century the separation of the abstract expressive means from the expression of naturalistic subject matter has been increasingly the quest of experimental artists. The ability of Abstract Expressionist painting to move the emotions (if only to rage) has been recognized from the beginning, although the validity of this expression has been questioned, and the seeming lack of order, of structure, of form, of technique, has been constantly deplored. However, when one now looks at a Pollock or de Kooning of the late Forties, the interval of years enables us to recognize both the skill and the discipline which underlie the intuitive spontaneity of the painting's surface.

A principal characteristic of this painting in 1961 is perhaps that the skill and the structure are more immediately apparent, in some cases with a loss of the feeling of immediacy. As pointed out, there is evident a move on the part of both Expressionists and Imagists towards a dramatic simplification. In many instances the greater sense of discipline is achieved by the use of essentially geometric means or motifs. We also find geometric abstractionists using images comparable to those of the free abstractionists for similar effects.

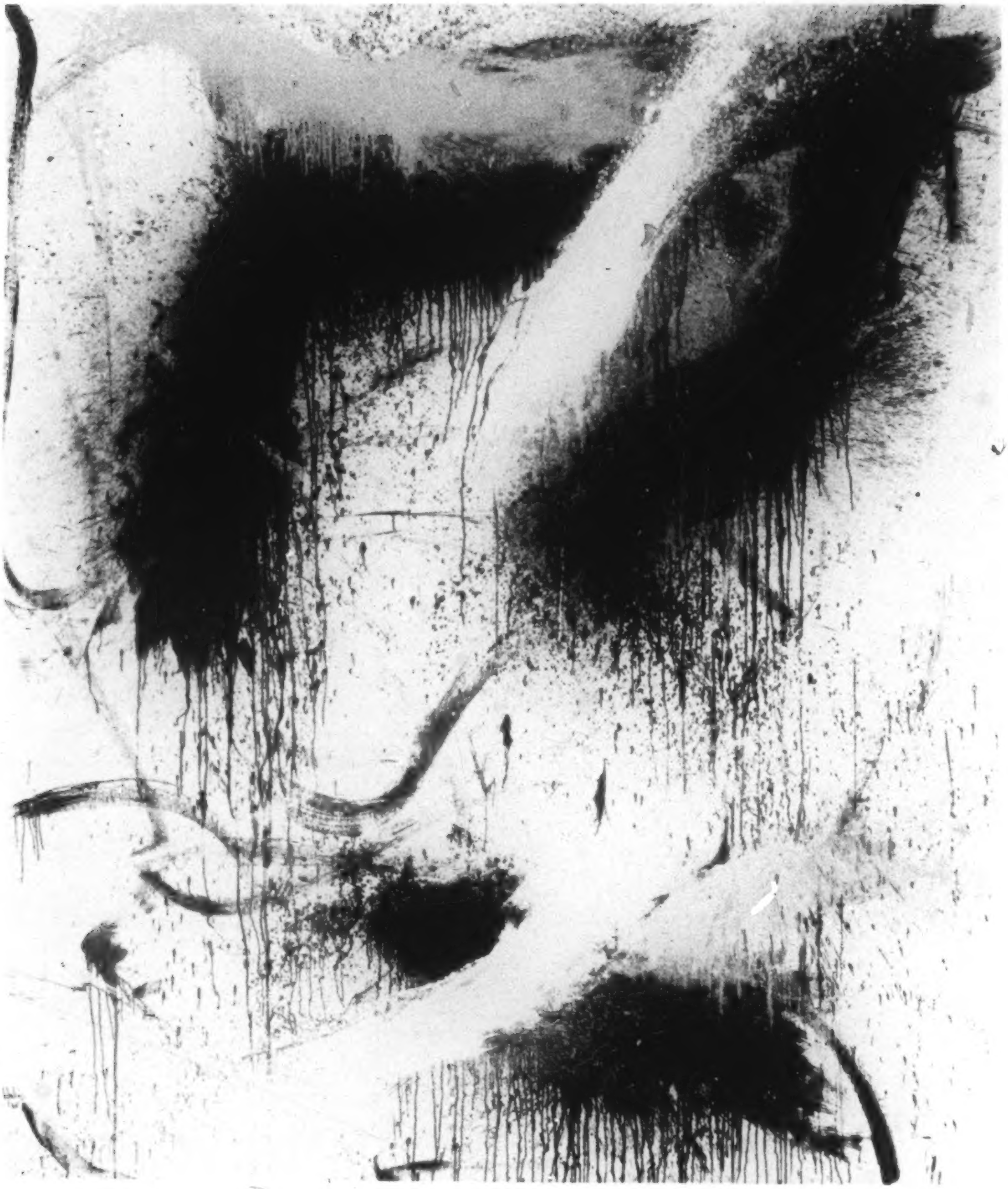
There are, of course, even within the exhibition, exceptions to all these generalizations. Grace Hartigan's and George McNeil's paintings seem to become even more compressed and complex. There is a whole group of Imagists (Pousette-Dart, Richenburg, Ferren, Jimmy Ernst, etc.) who achieve their effects through intricate elaboration of their canvas surfaces. Nevertheless, there is evidence of certain significant trends and changes within the movement of Abstract Expressionism. Whether these augur a decline in the movement as a movement is a matter of interest primarily to its foes and to art historians. All movements in art ultimately decline, but the fallacy involved is the impression that the leaders of these movements, if still surviving, also inevitably decline. One is reminded of the French critic who, in reviewing a Salon of 1919, observed that there seemed to be very few Cubist works represented. "At last," he said, "We are now finished with that nonsense, thank Heavens."

The fact that great Cubist works continued to be produced during the Twenties, that Picasso and Braque, and many other painters have continued to use Cubist elements down to the present day would suggest that the critic was at least premature. However, more significant is the fact that Picasso and Braque may have ceased to be Cubists but they never ceased to be artists. The question today is similarly not whether Abstract Expressionism is dead or alive. It is: "What and how well is de Kooning—or Motherwell—or Guston—or Rauschenberg—or Goldberg—or Ronald—painting now?" In a sense there are no art movements. There are only artists.

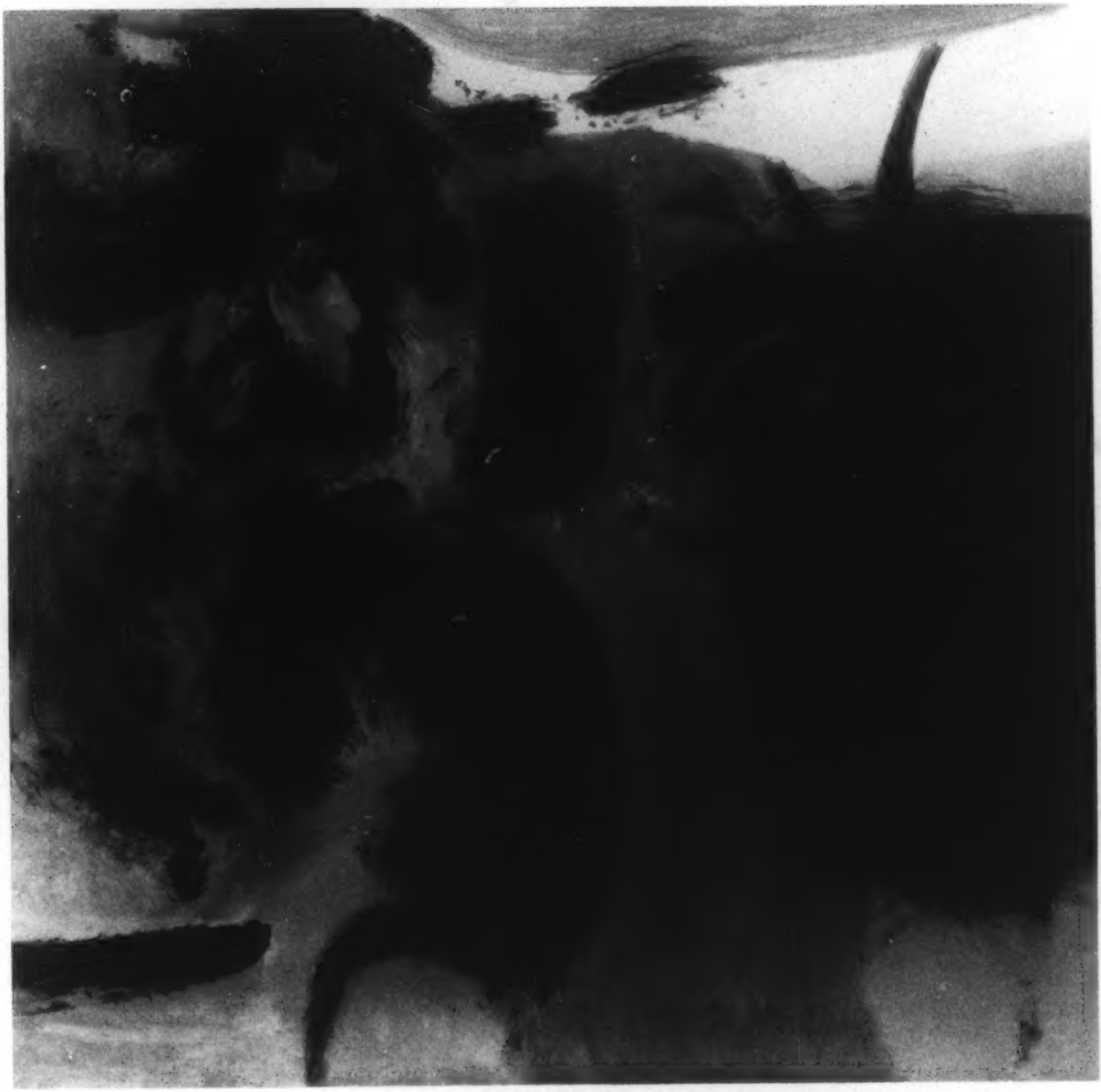
H. H. Arnason



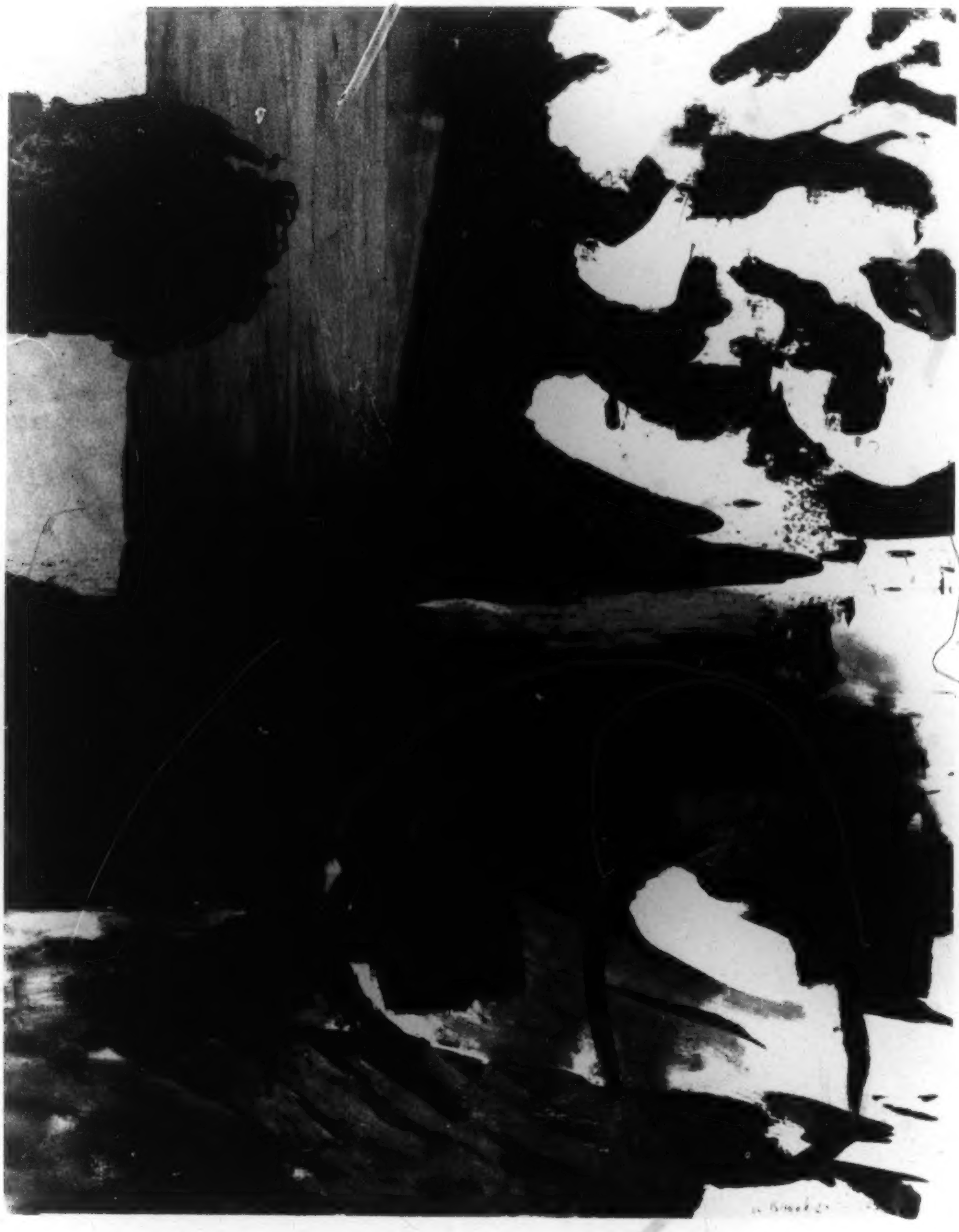
2. *Baziotes: Scepter. 1960-61. Lent by Sidney Janis Gallery, New York.*



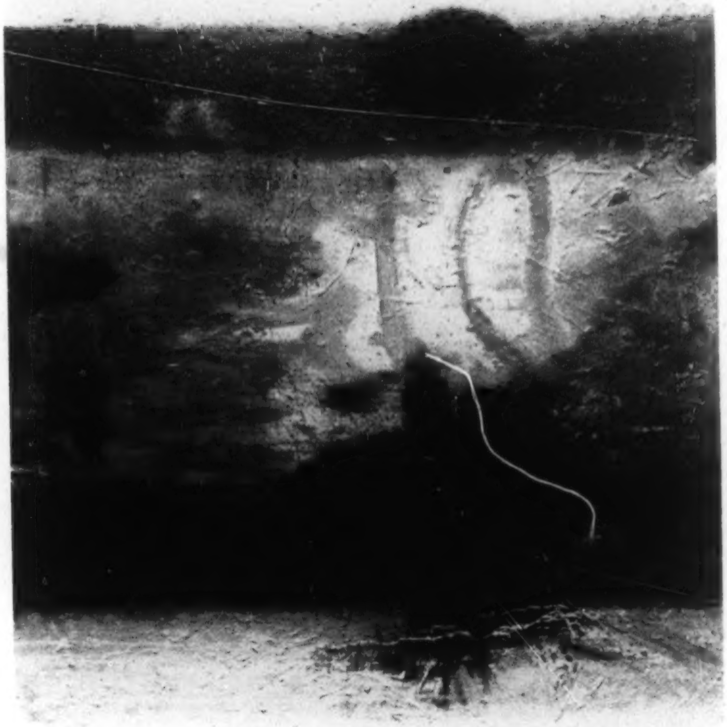
3. Bluhm: Apollo's Arc. 1960. Lent by the artist.



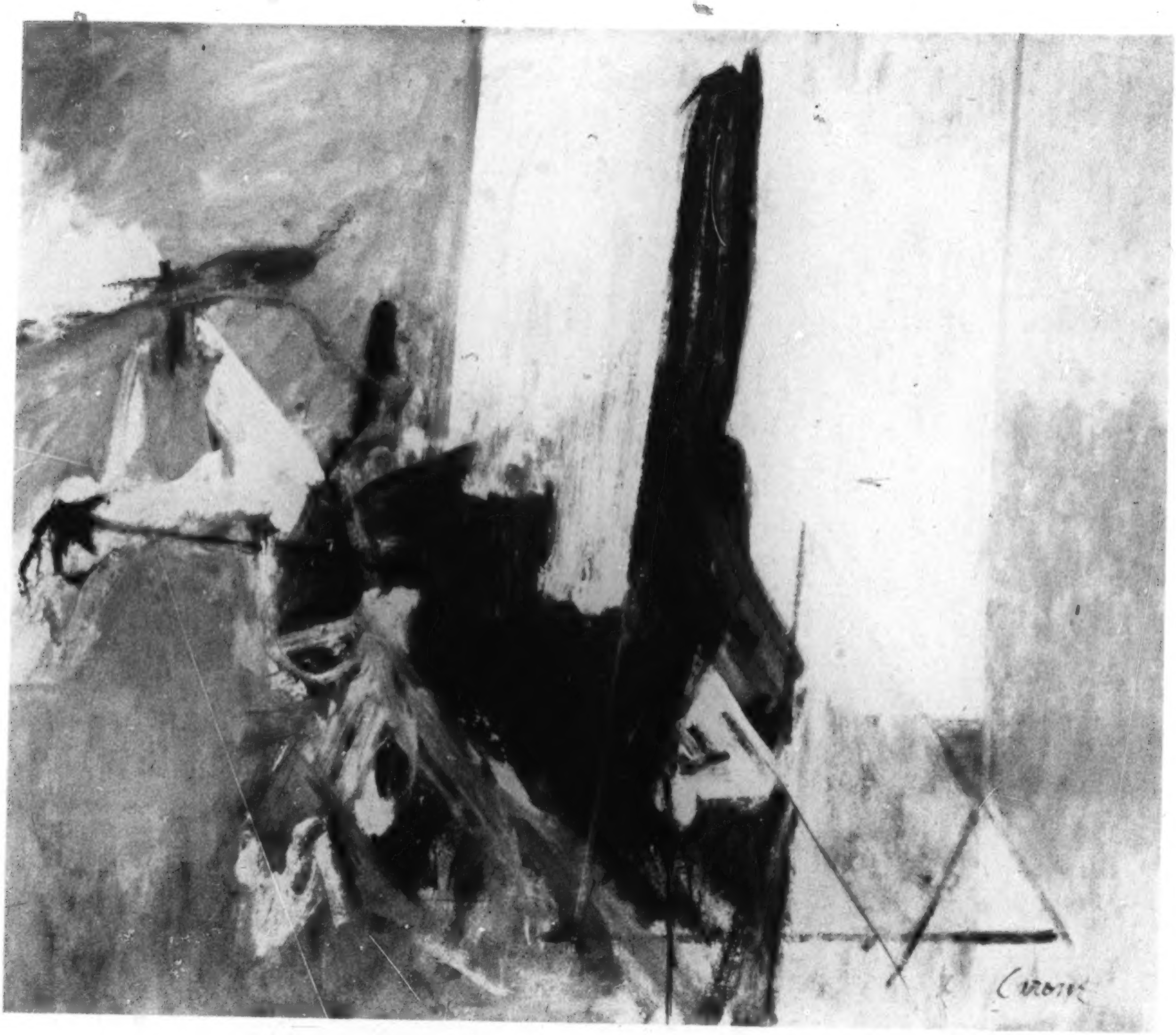
4. Booth: Moment[illegible] Insight. 1961. Lent by the artist.



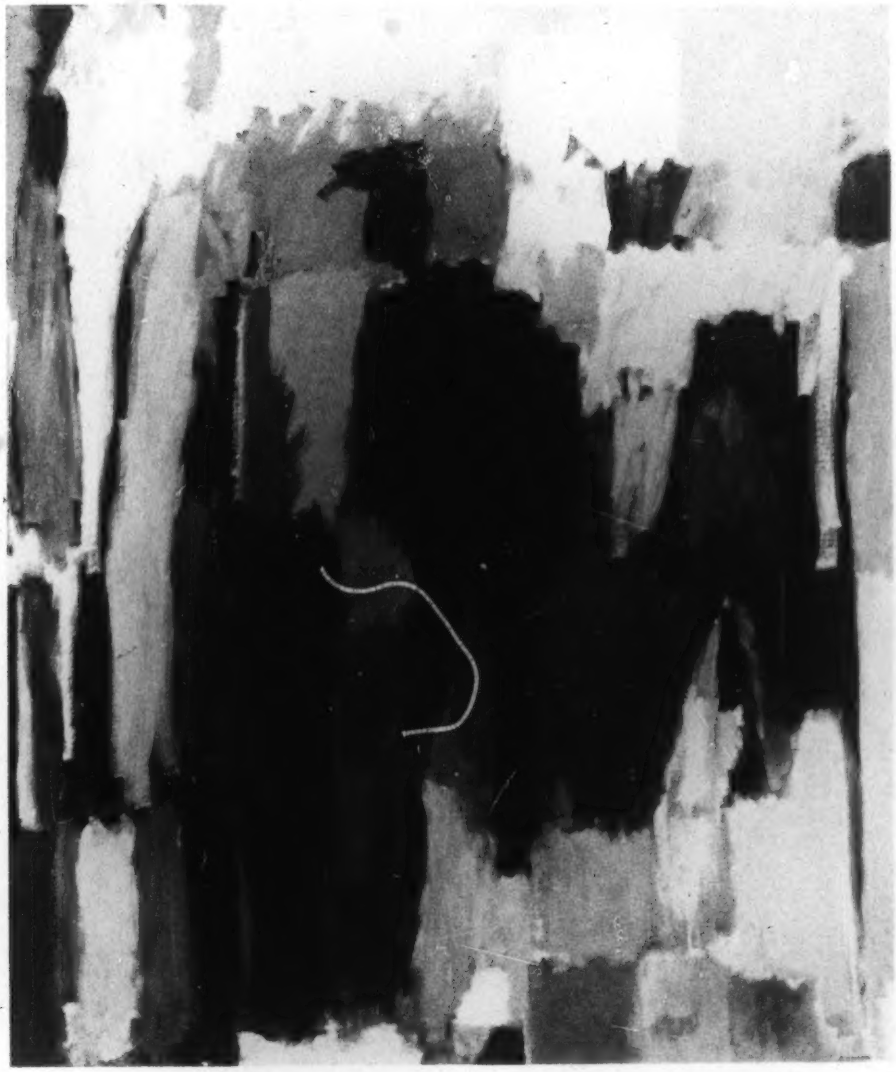
5. Brooks: Octon. 1961. Lent by Samuel M. Kootz Gallery, New York.



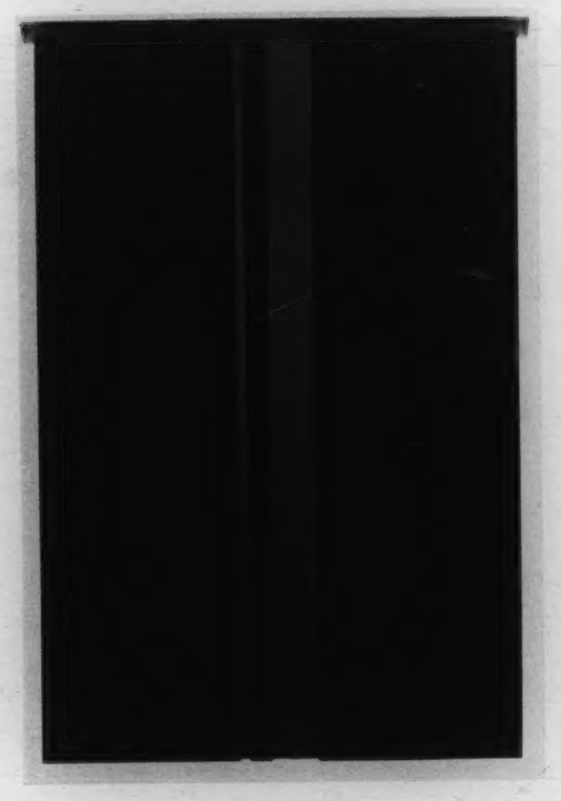
6. Calcagno: Inscape, 1959-61. Lent by Martha Jackson Gallery, New York.



7. Carone: *Warlock*. 1961. Lent by Staempfli Gallery, New York.



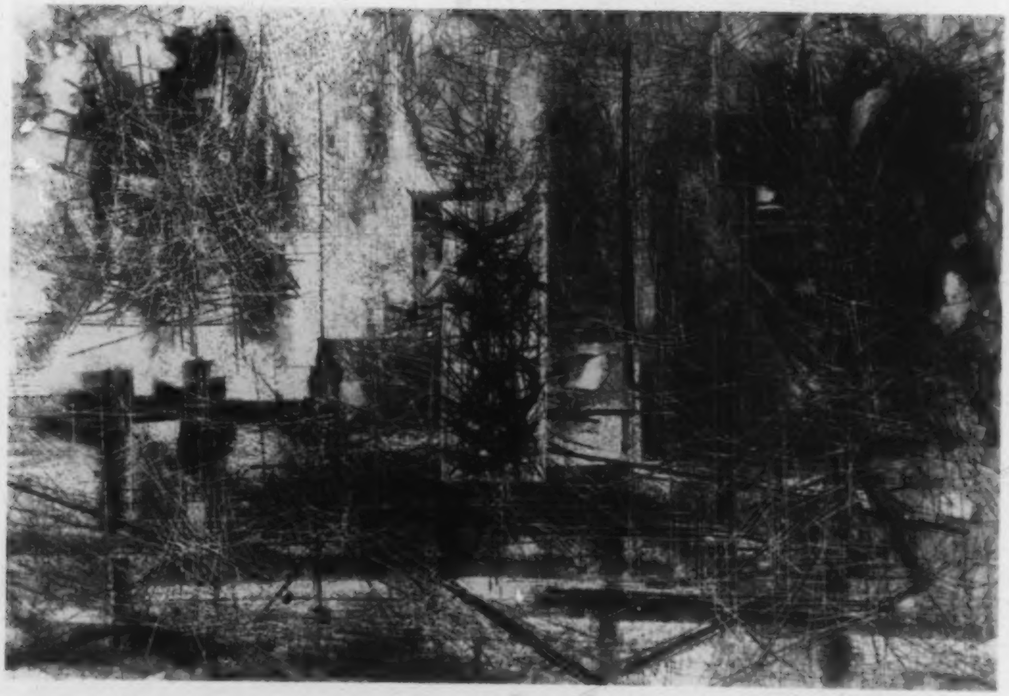
8. Cavallon: Untitled. 1961. Lent by Samuel M. Kootz Gallery, New York.



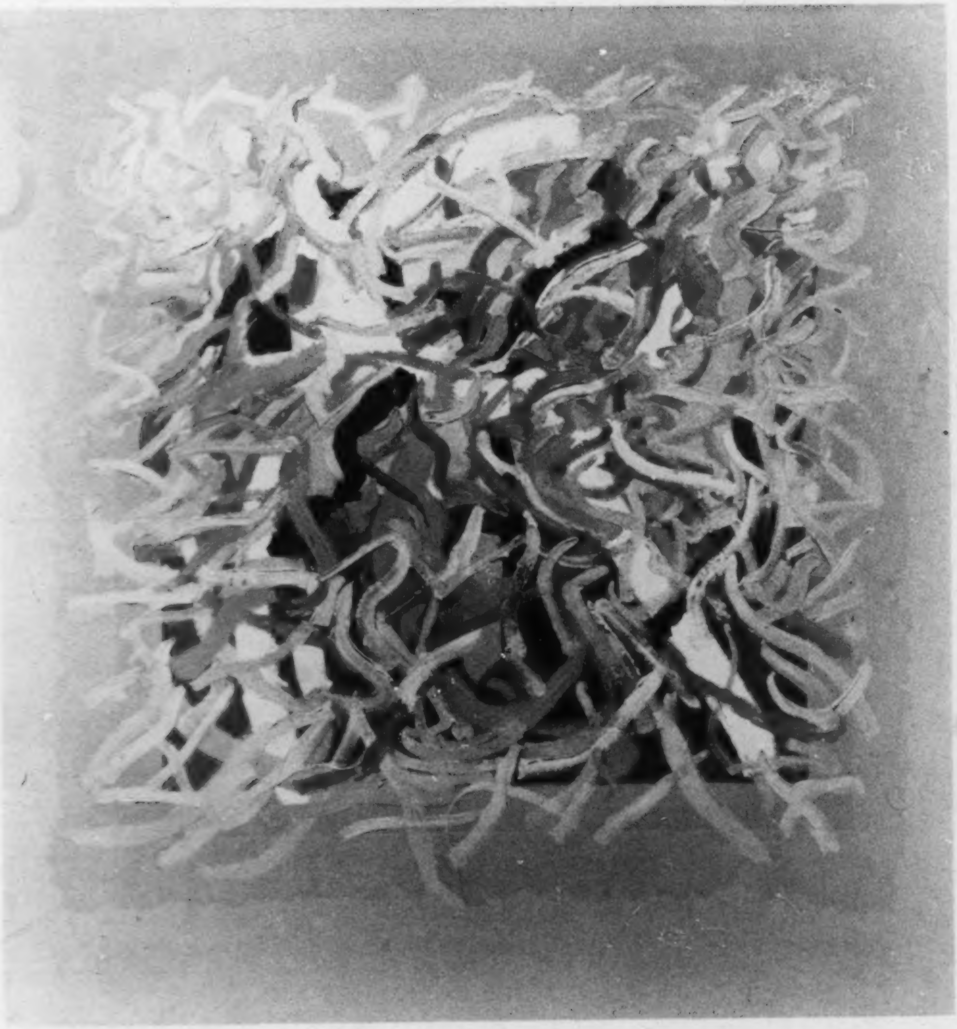
9. Daphnis: 32-61 M. 1961. Lent by Leo Castelli Gallery, New York.

11. Dugmore: 1961-B2. 1961. Lent by Howard Wise Gallery, New York.

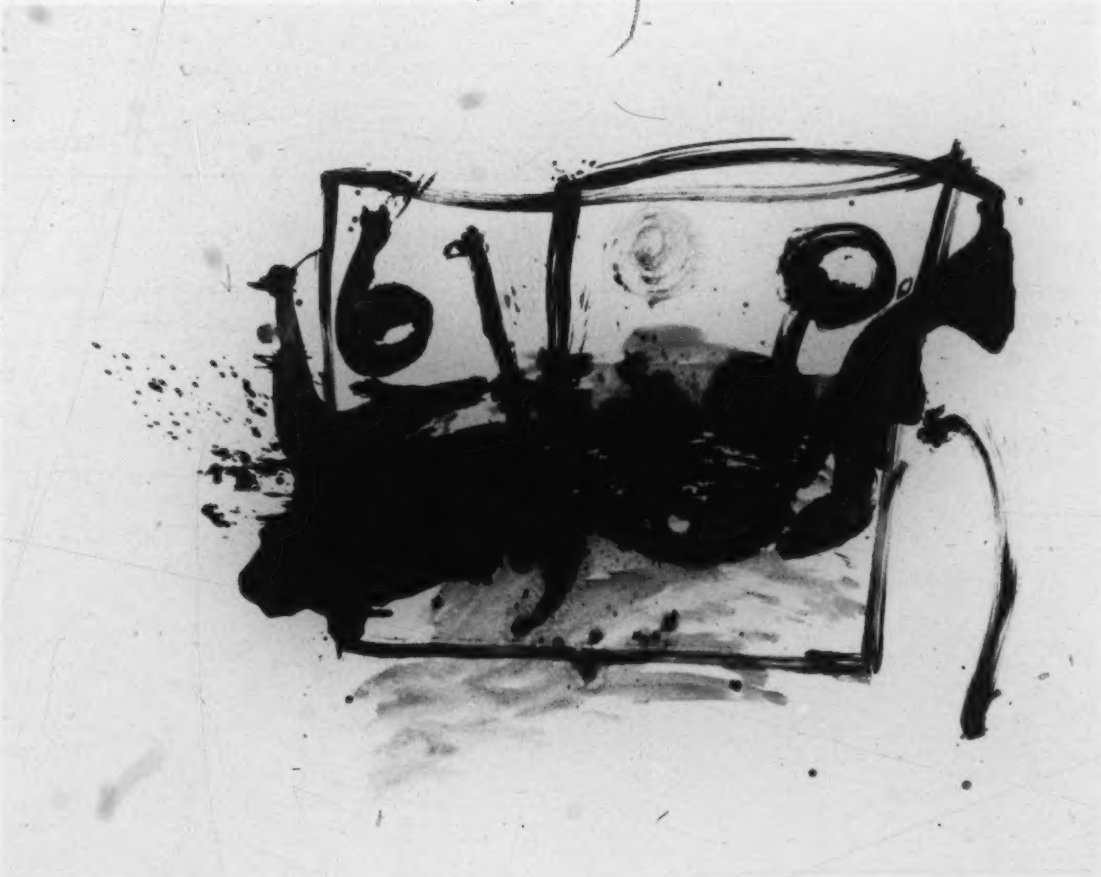
12. Dzubas: Diotima. 1961. Lent by the artist.



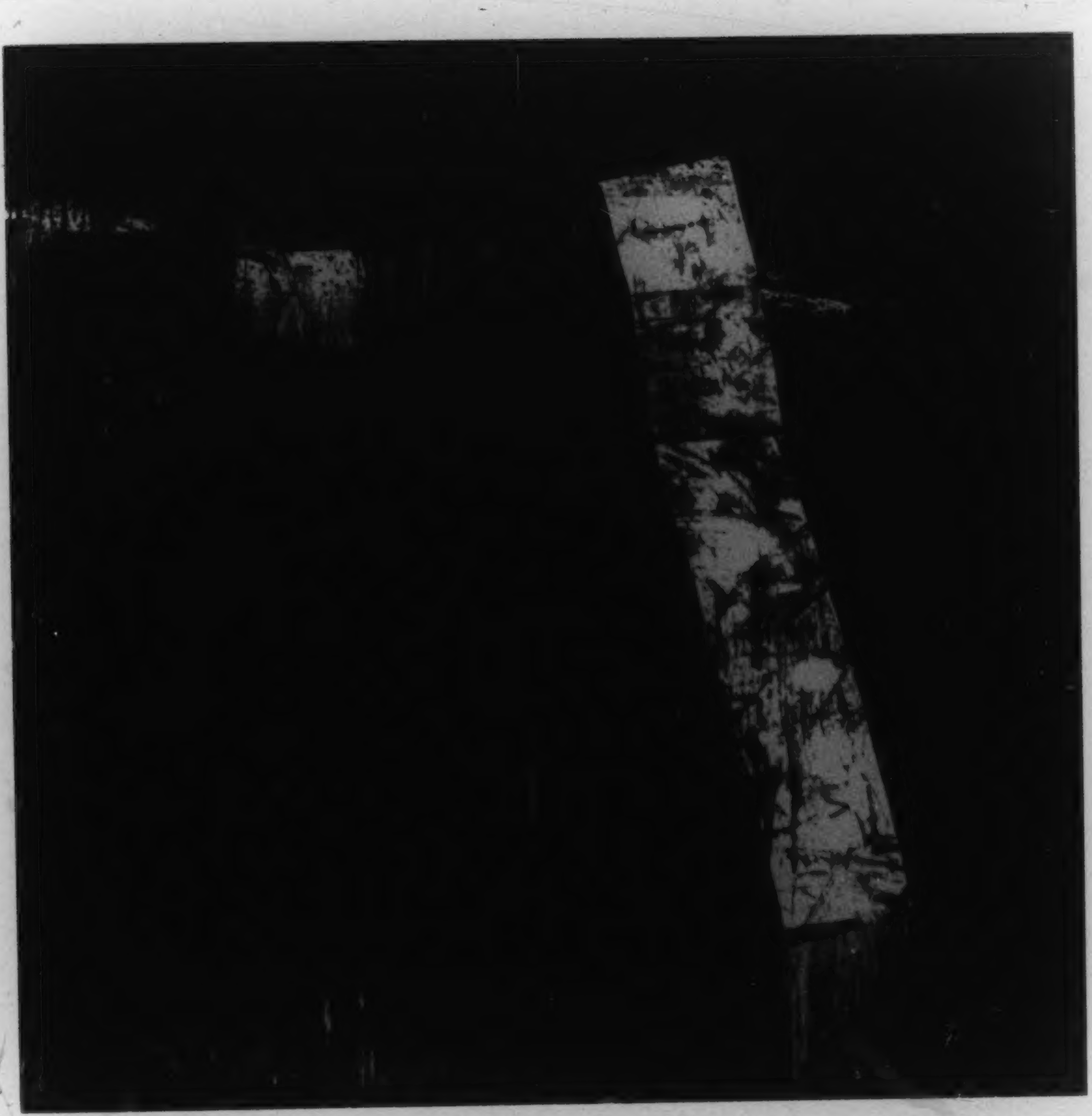
13. Ernst: Anticipation. 1960. Lent by Grace Borgenicht Gallery, New York.



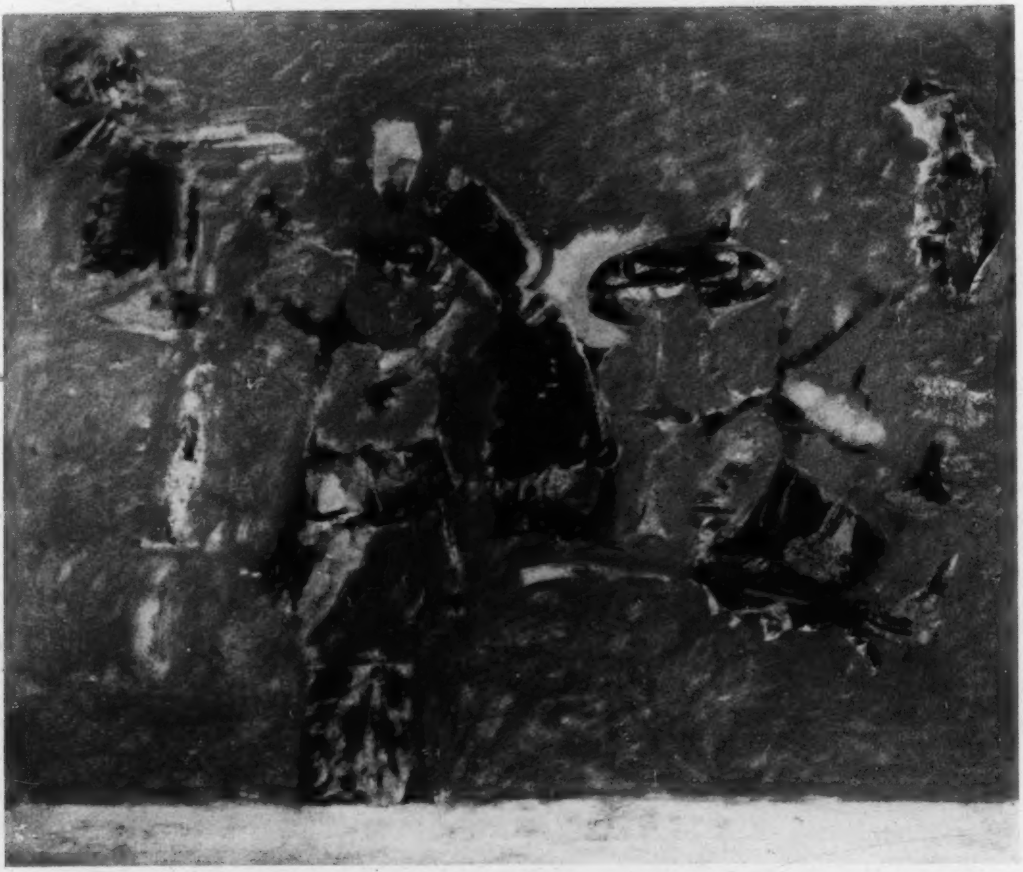
14. Ferren: Untitled. 1961. Lent by the artist.



16. Frankenthaler: Scene with Blue Six. 1961. Lent by André Emmerich Gallery, New York.

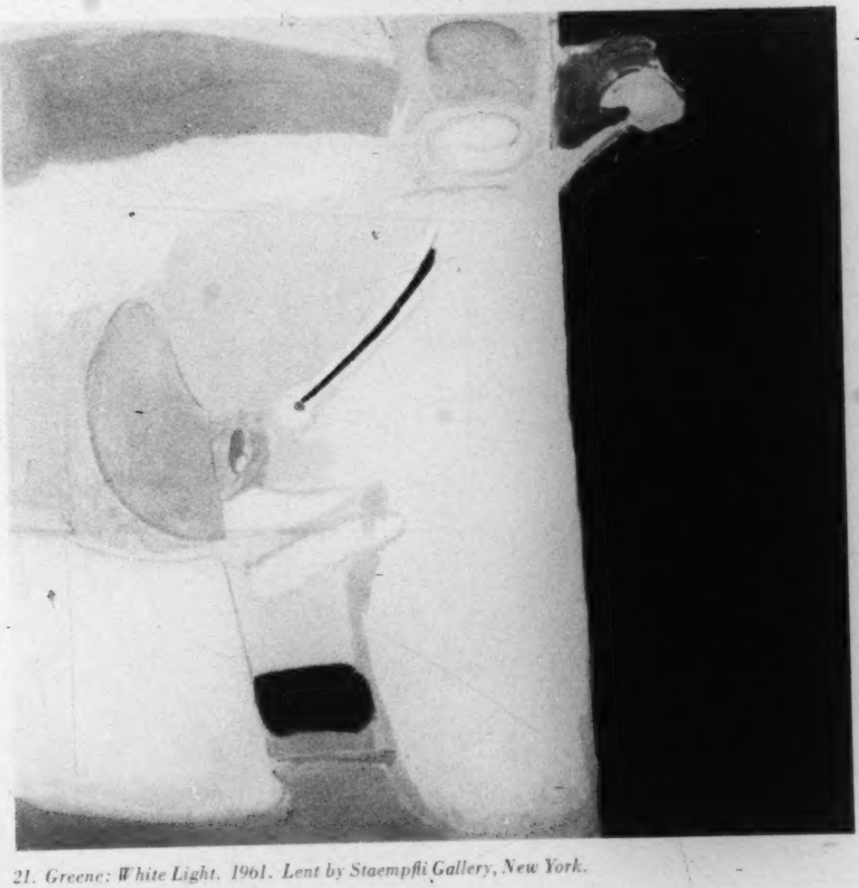


17. Goldberg: *Menhirs of Carnac*. 1961. Lent by Martha Jackson Gallery, New York.



18. Gorky: *Untitled.* 1943-48. *Lent anonymously.*

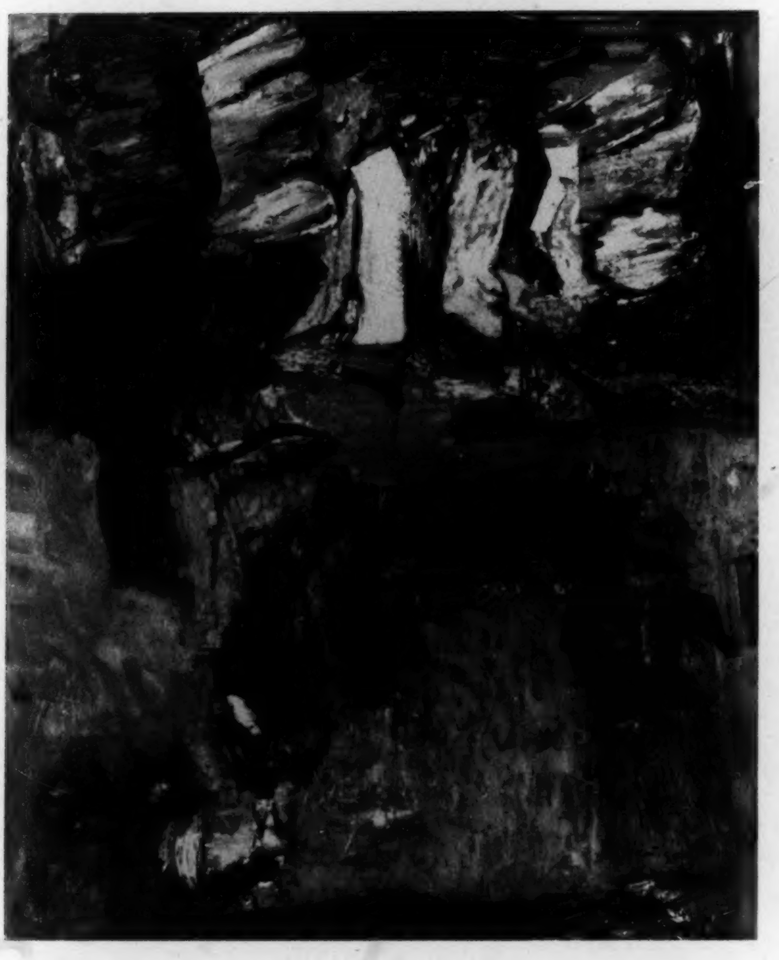
20. *Gray: Etruscan No. 3. 1961. Lent by Staempfli Gallery, New York.*



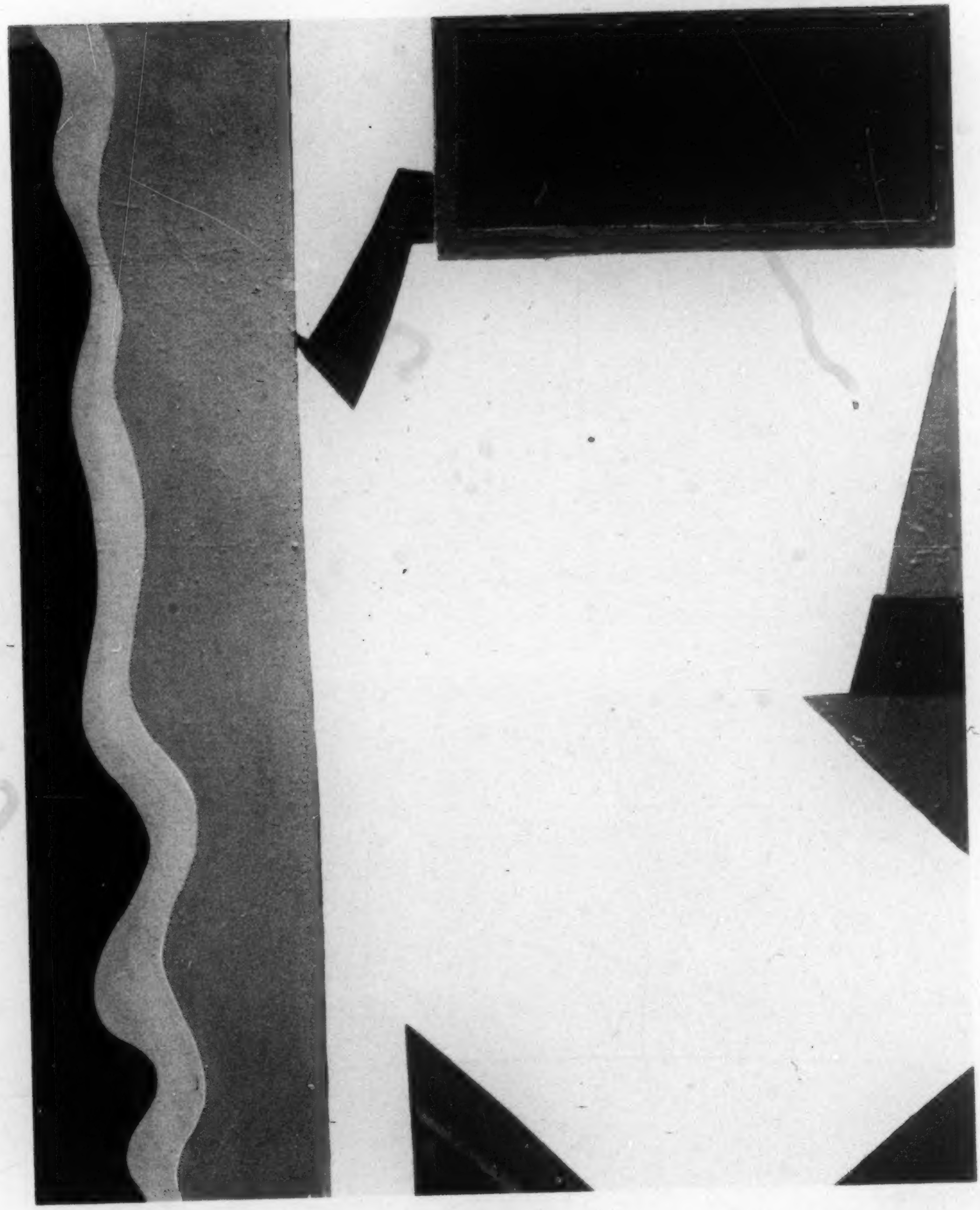
21. *Greene: White Light. 1961. Lent by Staempfli Gallery, New York.*

22. *Grillo: Anabasis, 1961. Lent by Howard Wise Gallery, New York.*

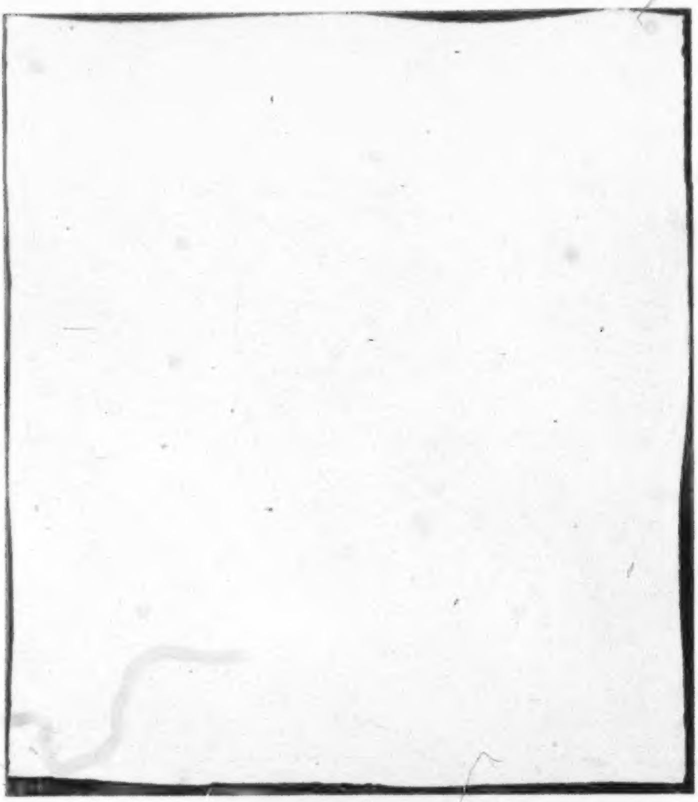
23. Guston: Duo. 1961. Lent by Sidney Janis Gallery, New York.



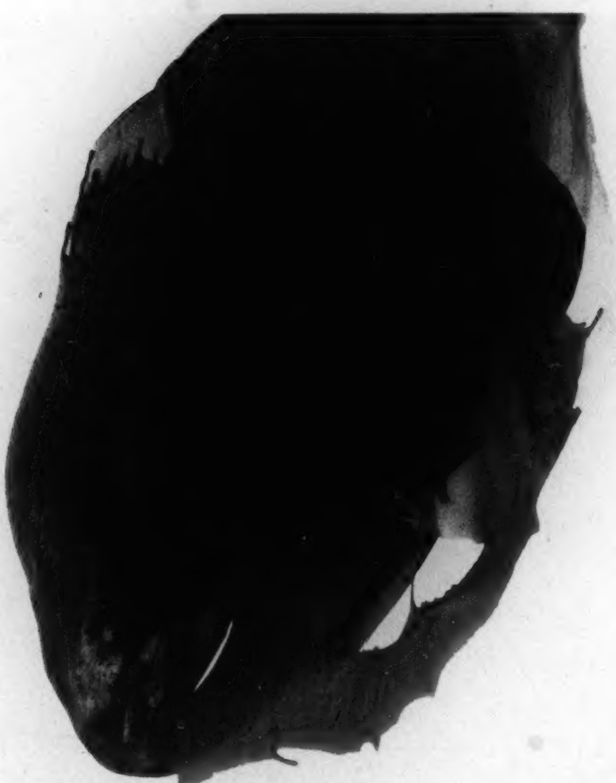
24. Hartigan: Pallas Athena (Earth). 1961. Lent by Gres Gallery, Washington, D.C.



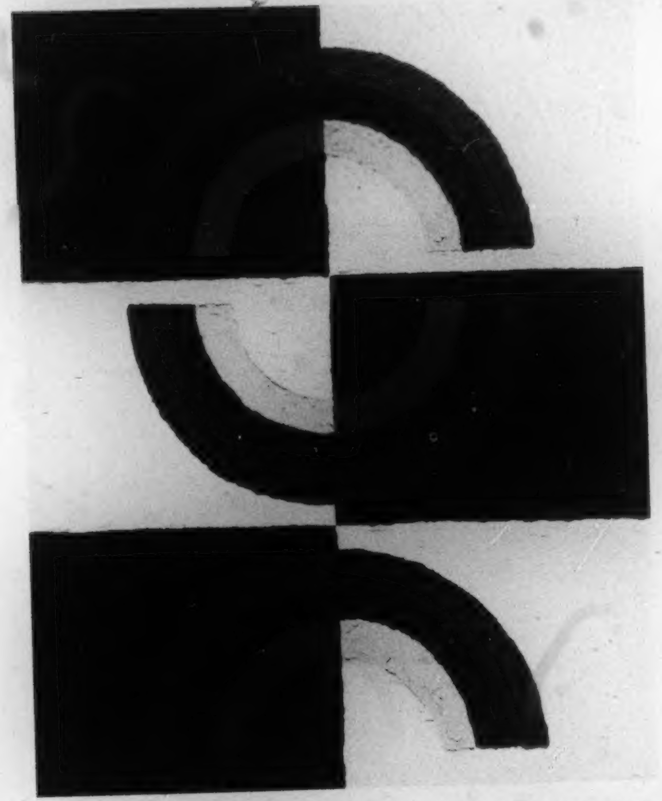
25. Held: Untitled. 1961. Lent by Poindexter Gallery, New York.



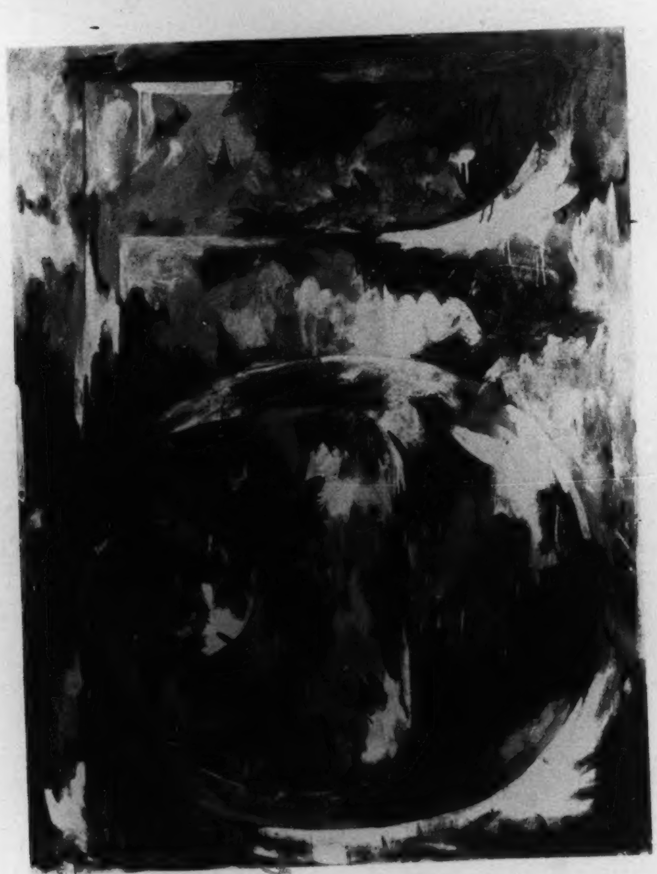
27. Humphrey: C No. One. 1961. Lent by Mayer Gallery, New York.



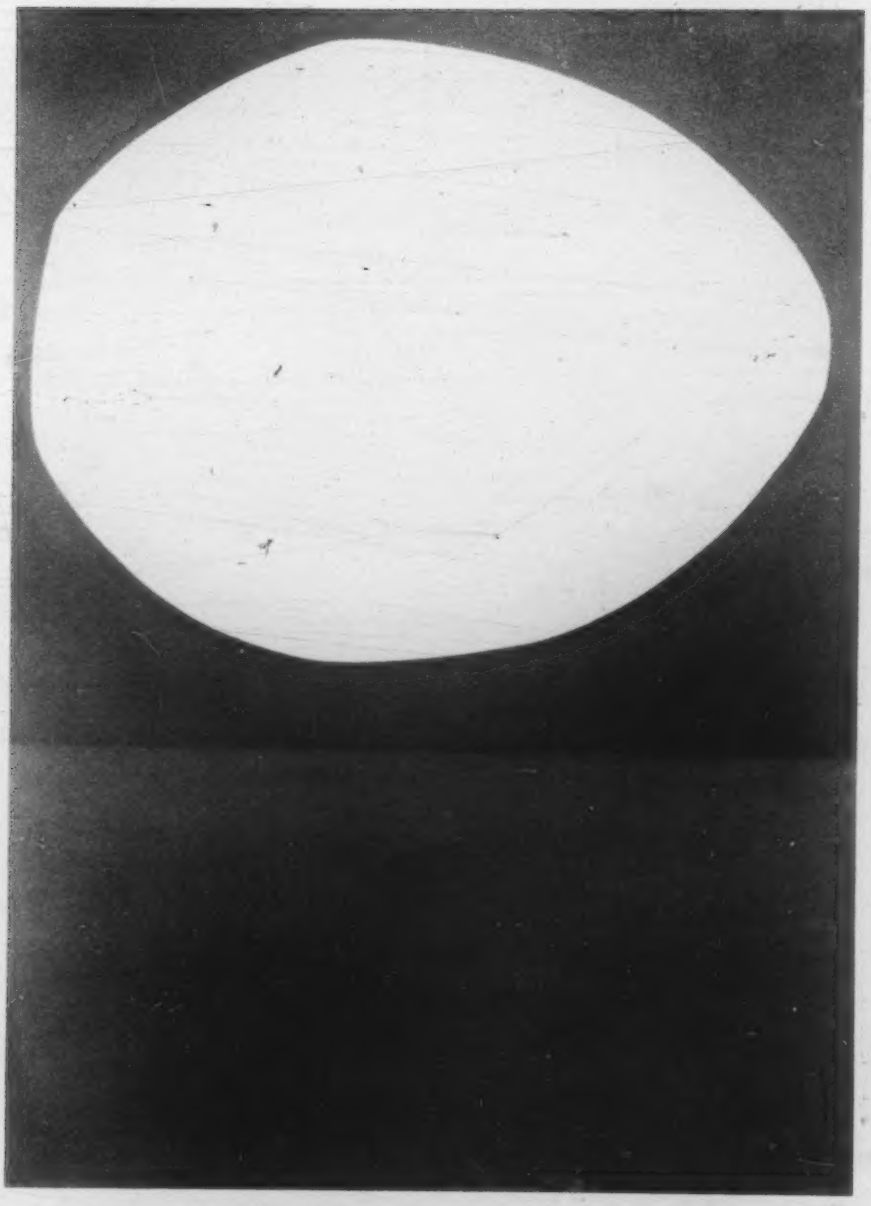
28. Jenkins: Phenomena Pen Dragon. 1961. Lent by Martha Jackson Gallery, New York.



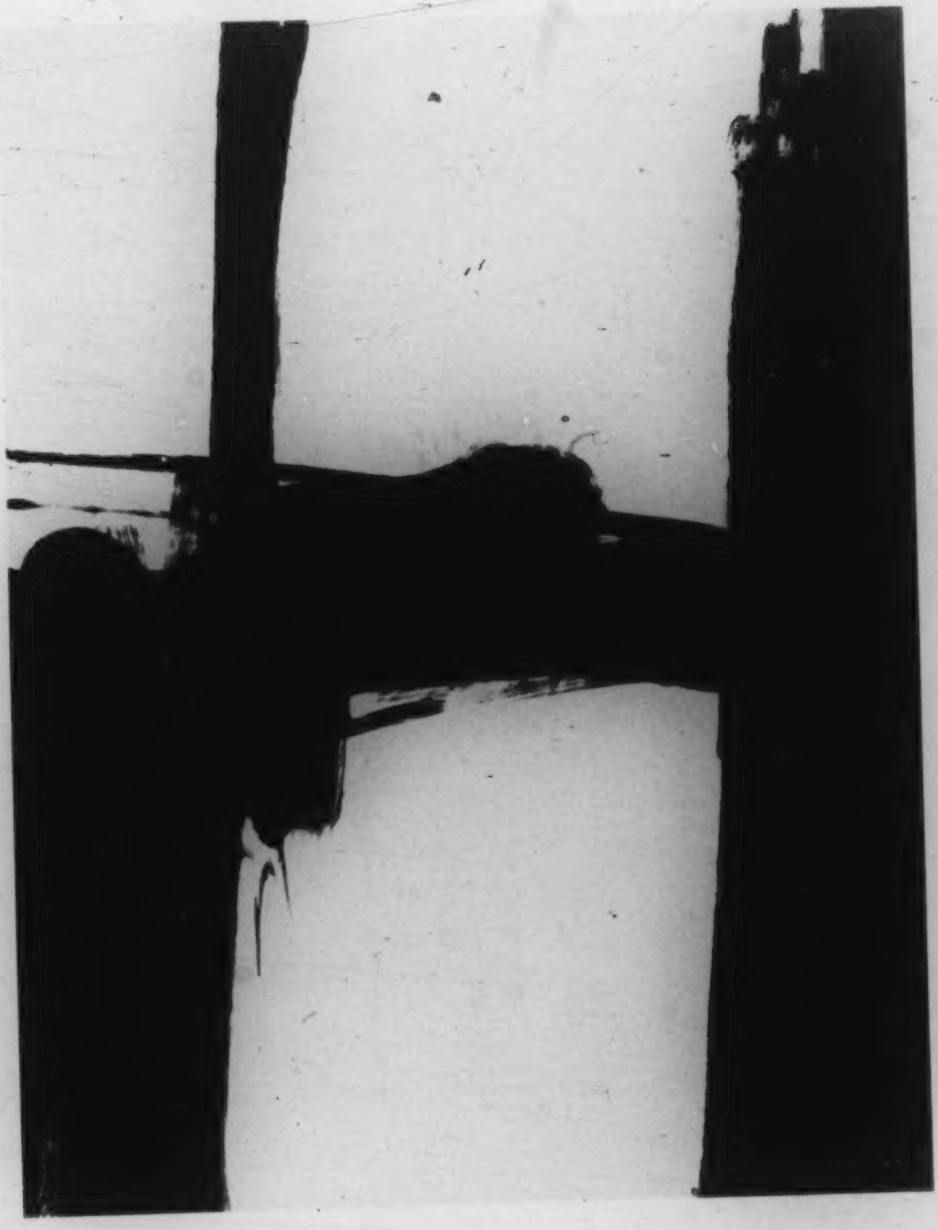
29. Jensen: Aurora Per. V, Darkness at West, Lightness at East. 1961. Lent by the artist.



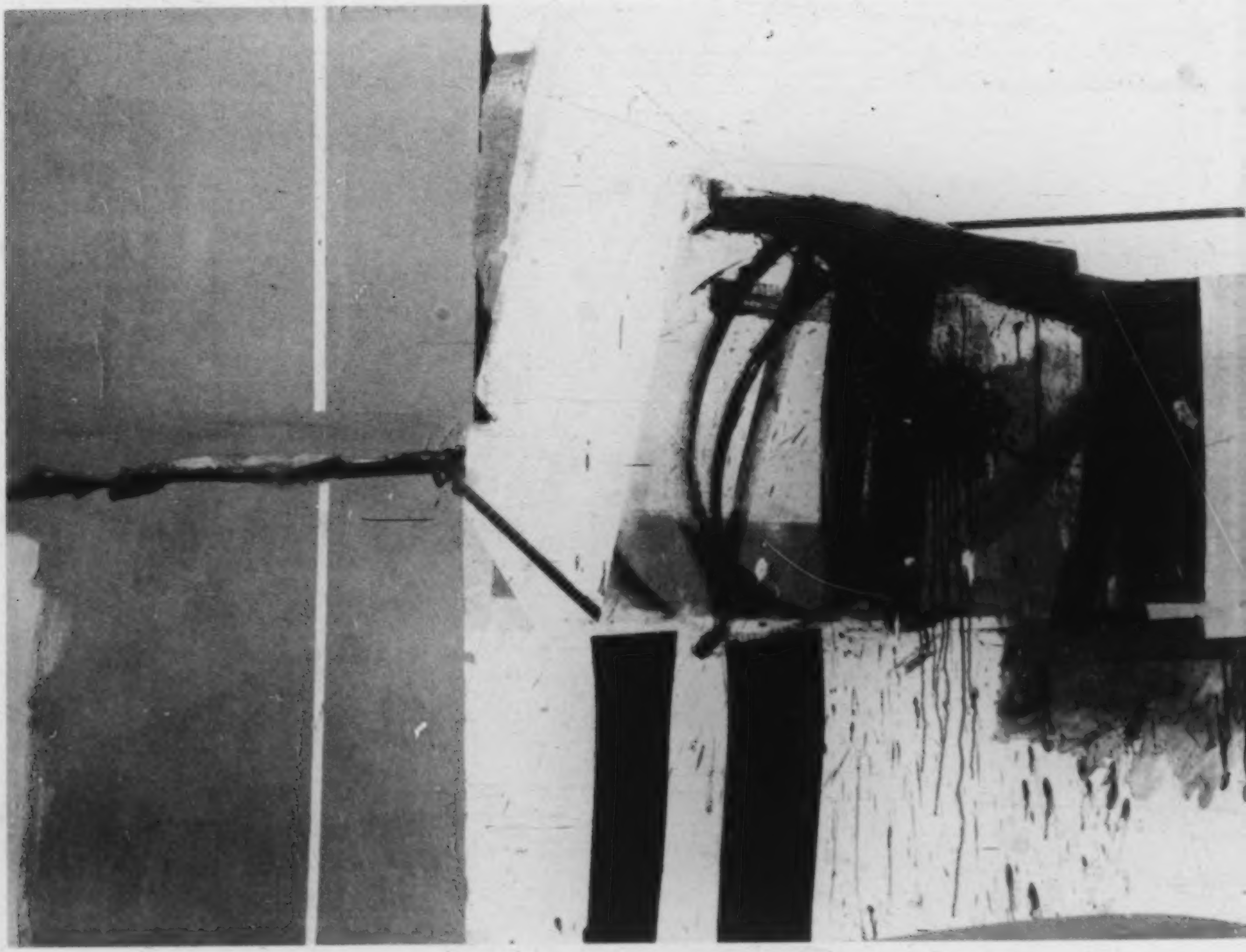
30. Johns: Large Black Five. 1960. Collection Mr. and Mrs. Robert C. Scull, Great Neck, New York.



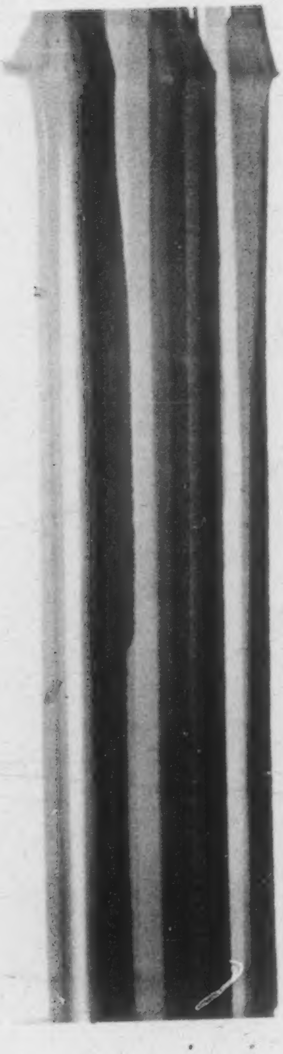
31. Kelly: High Yellow. 1960. Lent by Betty Parsons Gallery, New York.



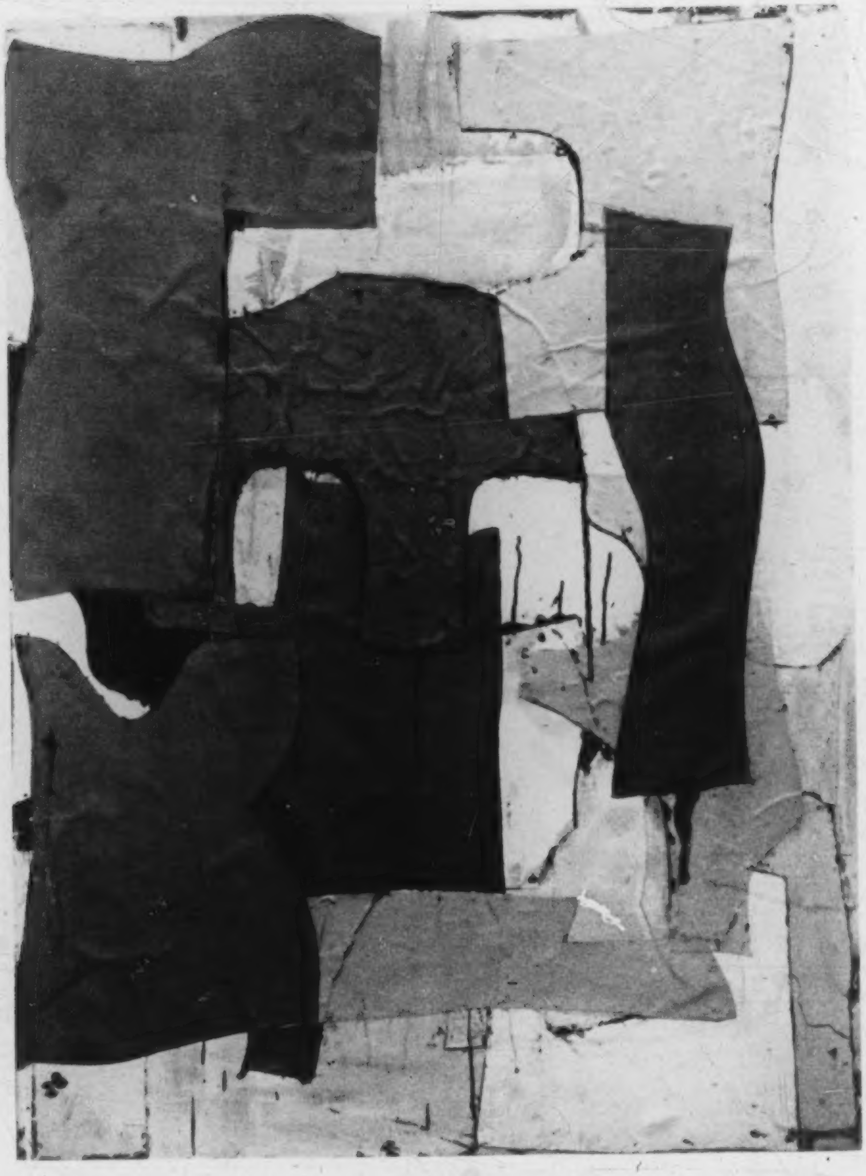
32. Kline: Black and White No. 2. 1960. Collection Michener Foundation, Pipersville, Pennsylvania.



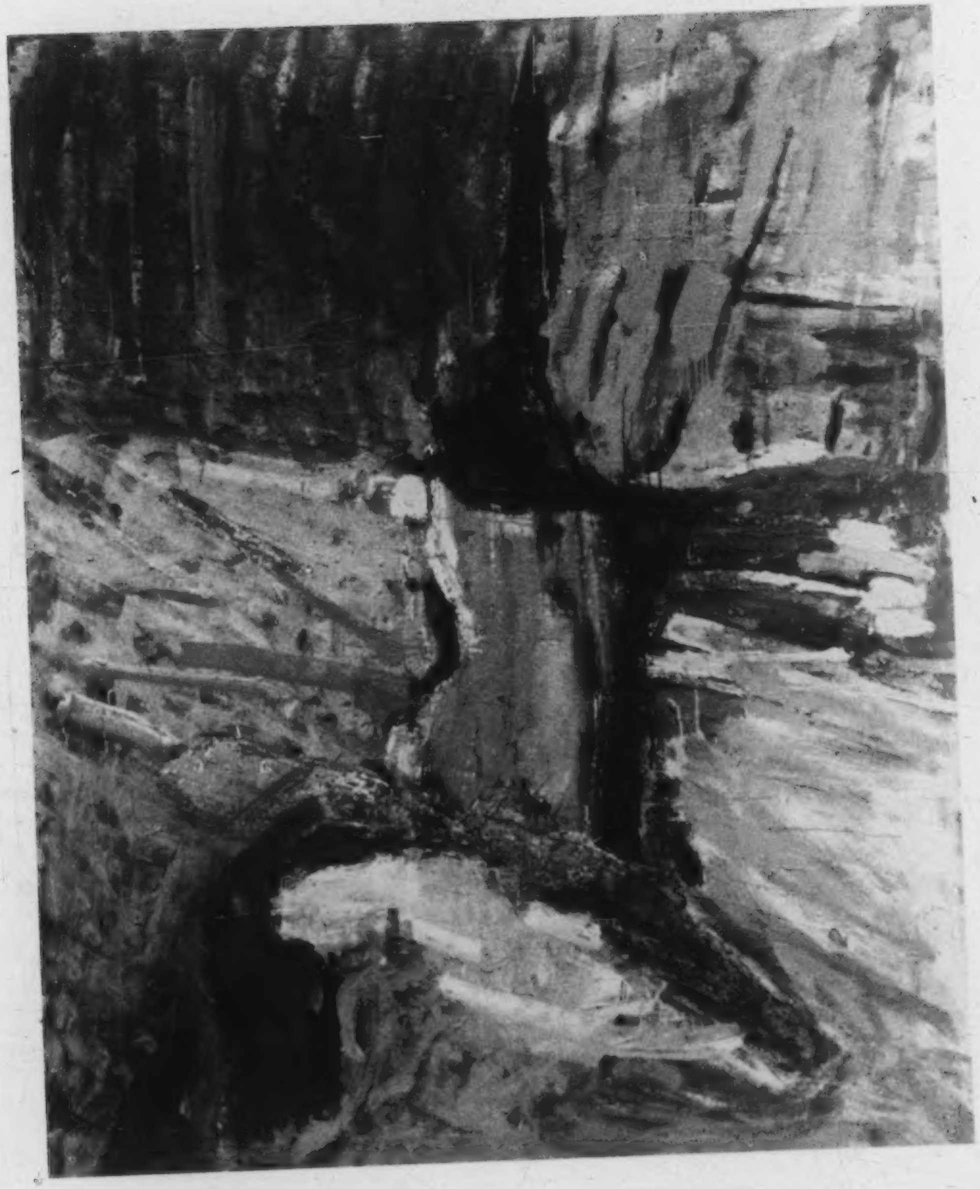
31. Leslie; The Red Side. 1961. Collection Michener Foundation, Pipersville, Pennsylvania.



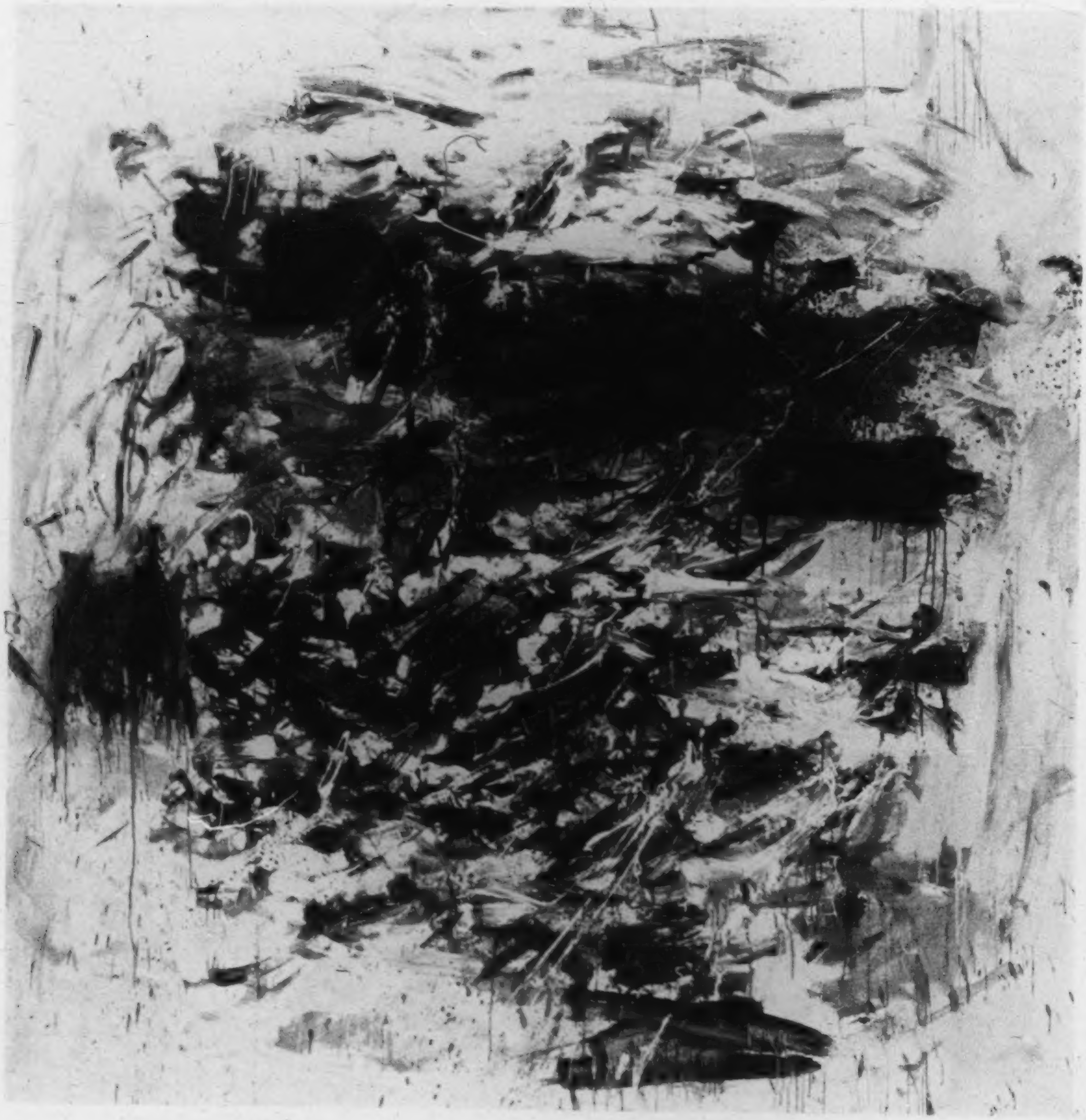
35. Louis: Burning Stain. 1961. Lent by André Emmerich Gallery, New York.



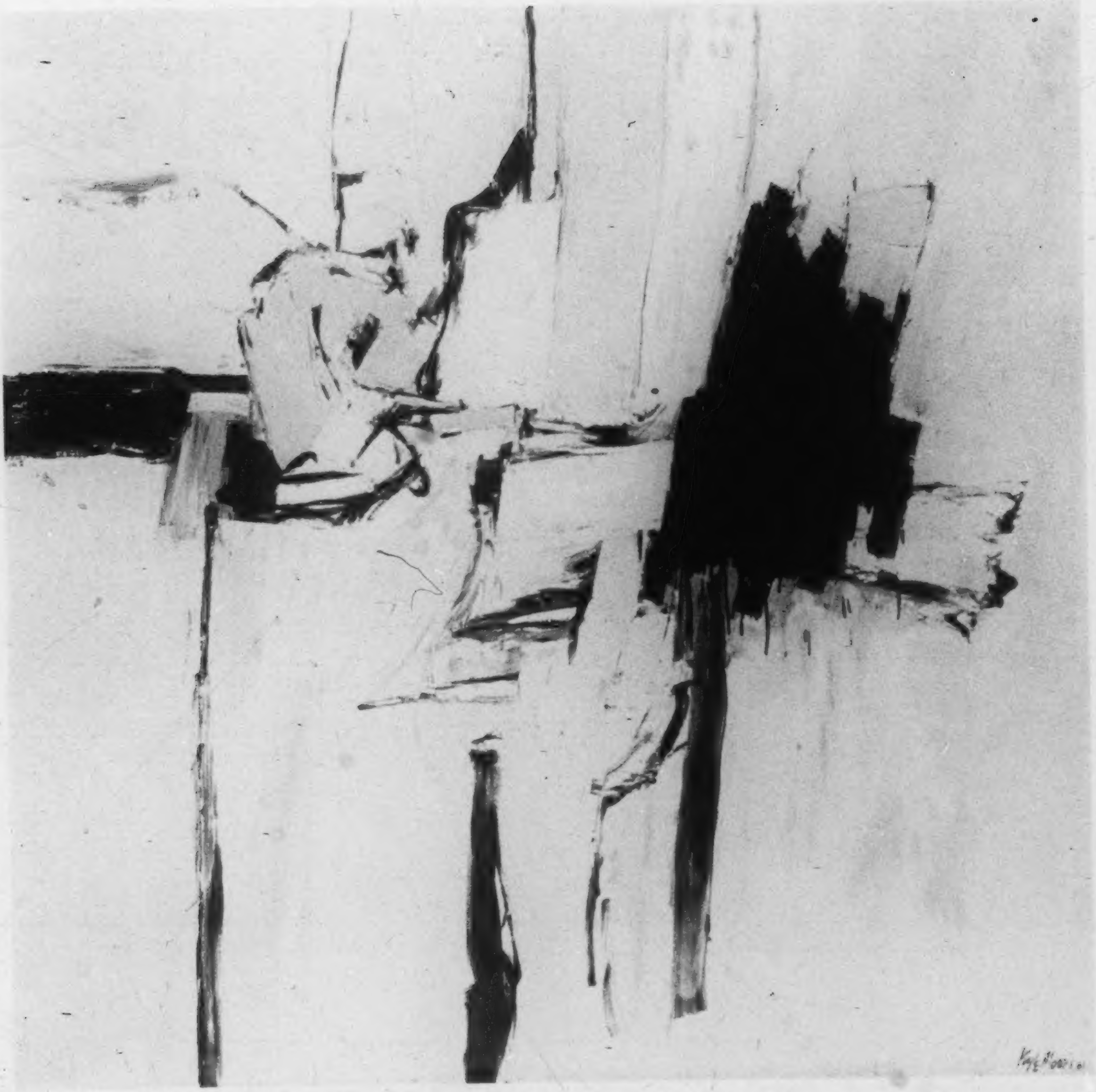
36. Marca-Relli: *Sierra Madre*, 1961. Lent by Samuel M. Kootz Gallery, New York.



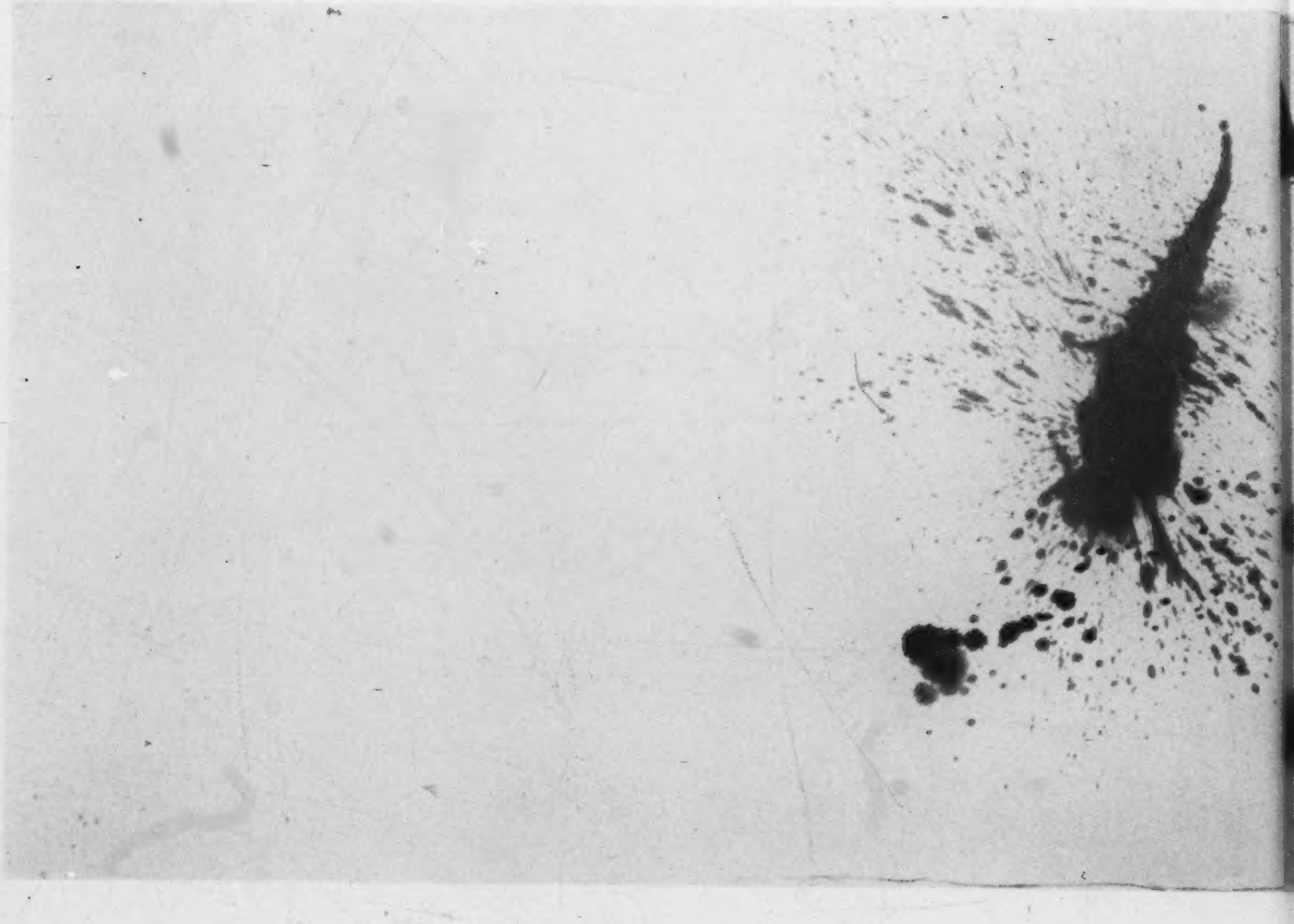
38. McNeil: 5 Past 12, No. 2. 1961. Lent by Howard Wise Gallery, New York.

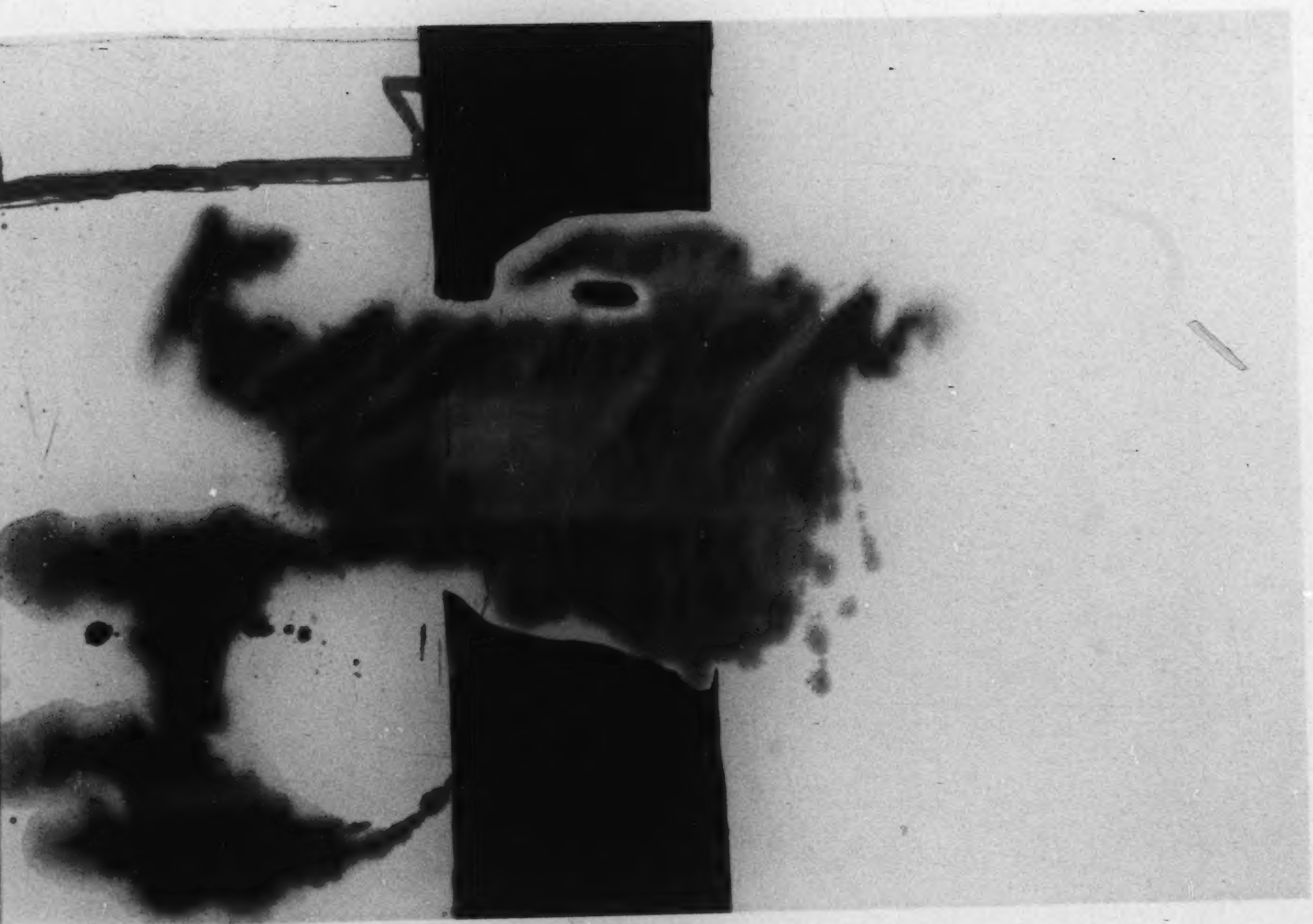


39. Mitchell: Atlantic Side. 1960. Lent by Stable Gallery, New York.

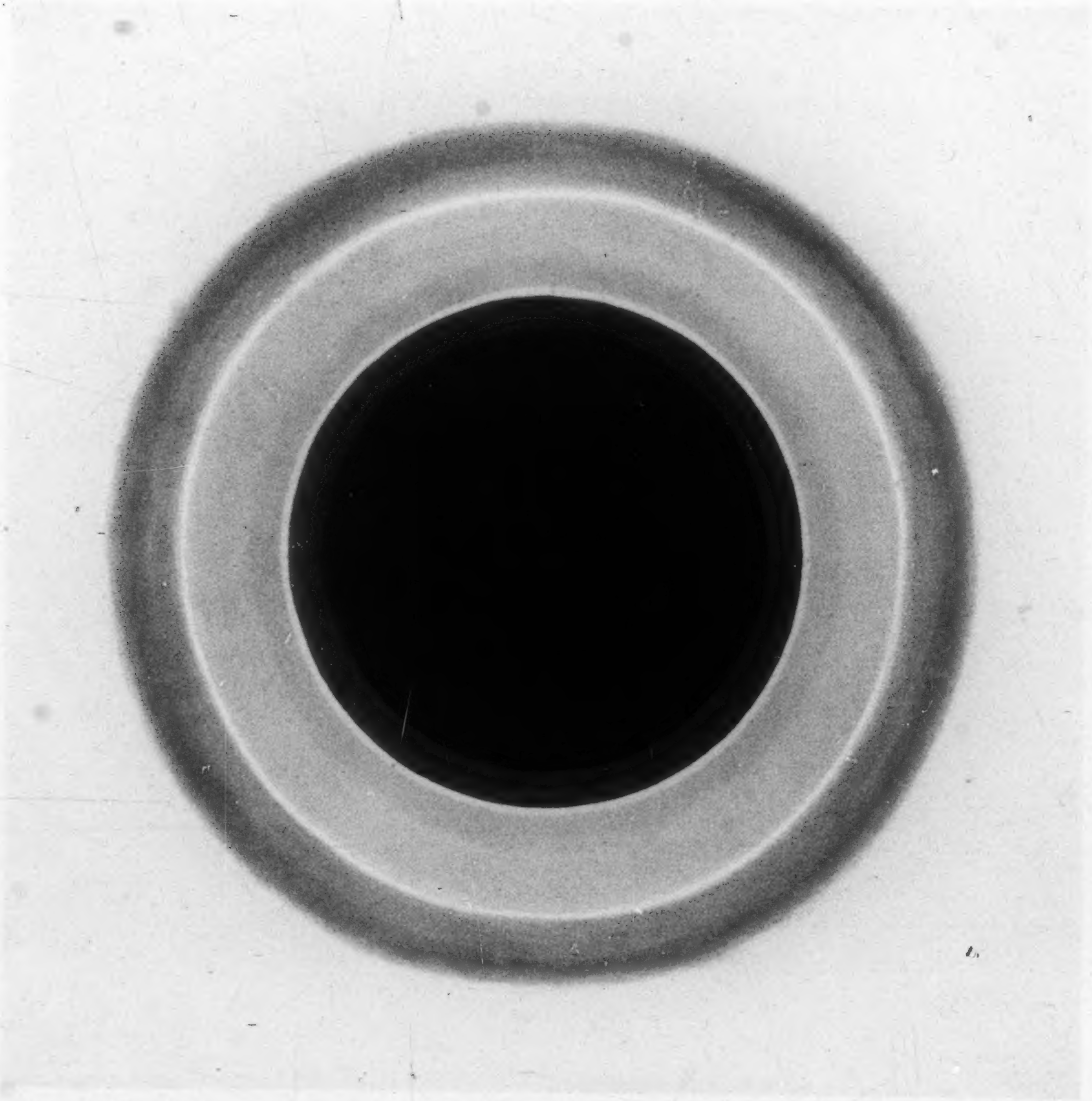


40. Morris: 1 May 61. 1961. Lent by Samuel M. Kootz Gallery, New York.

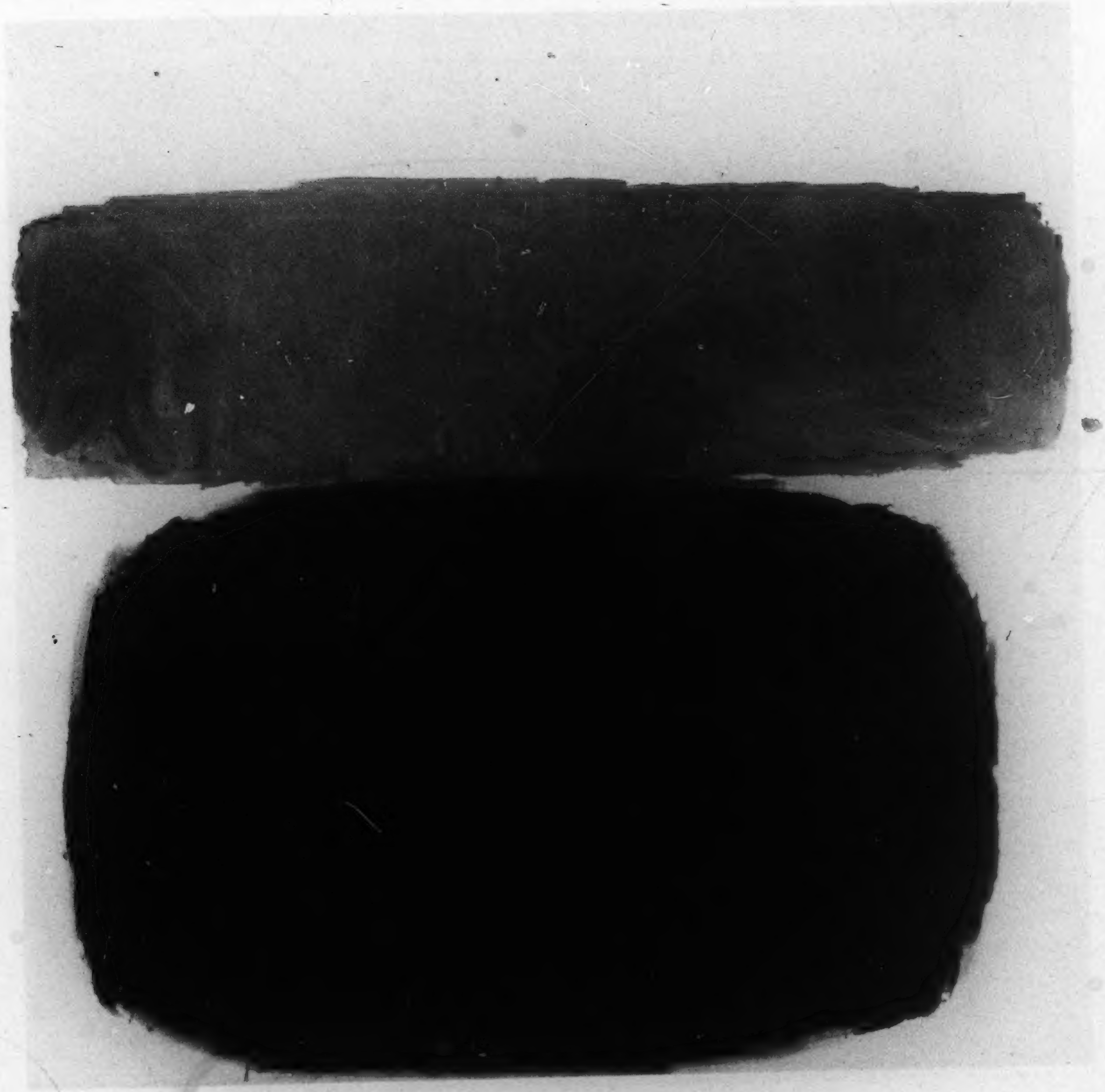




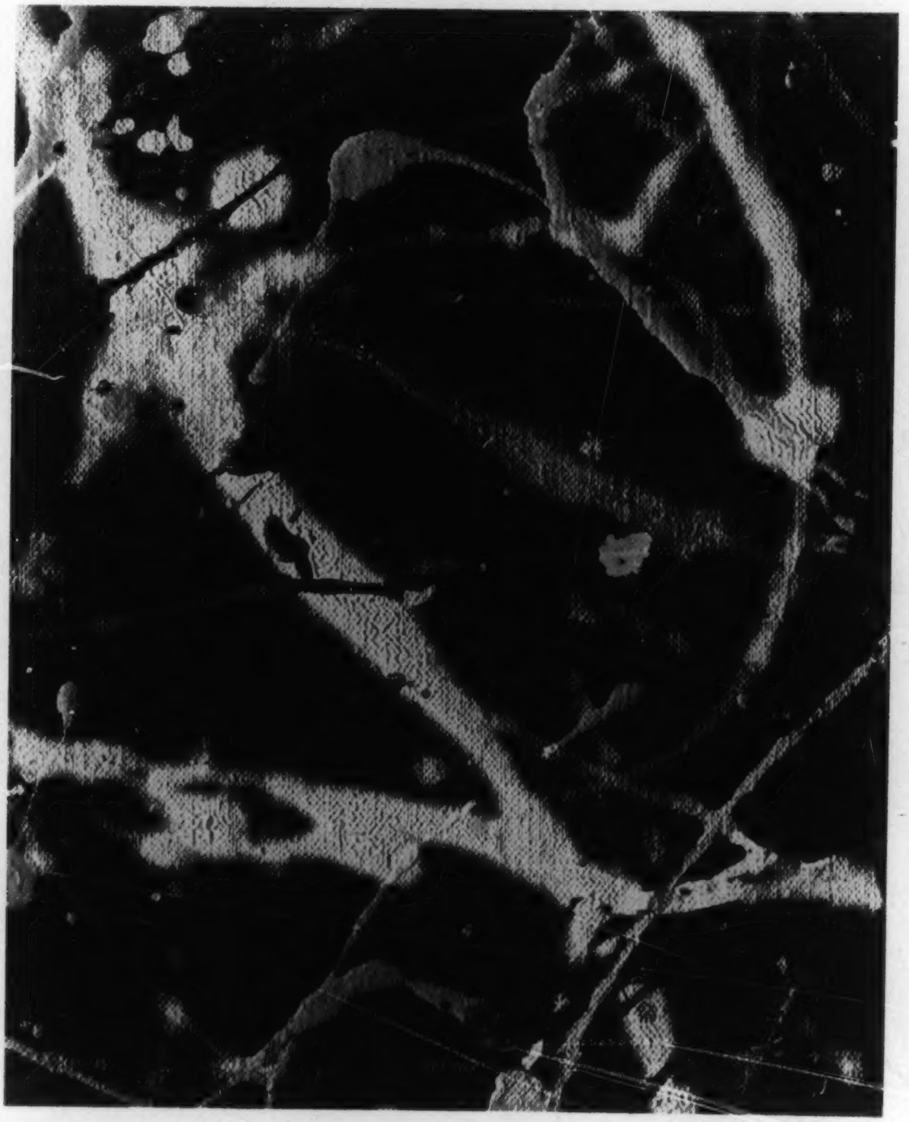
41. Motherwell: The Voyage: Ten Years After. 1961. Lent by Sidney Janis Gallery, New York.



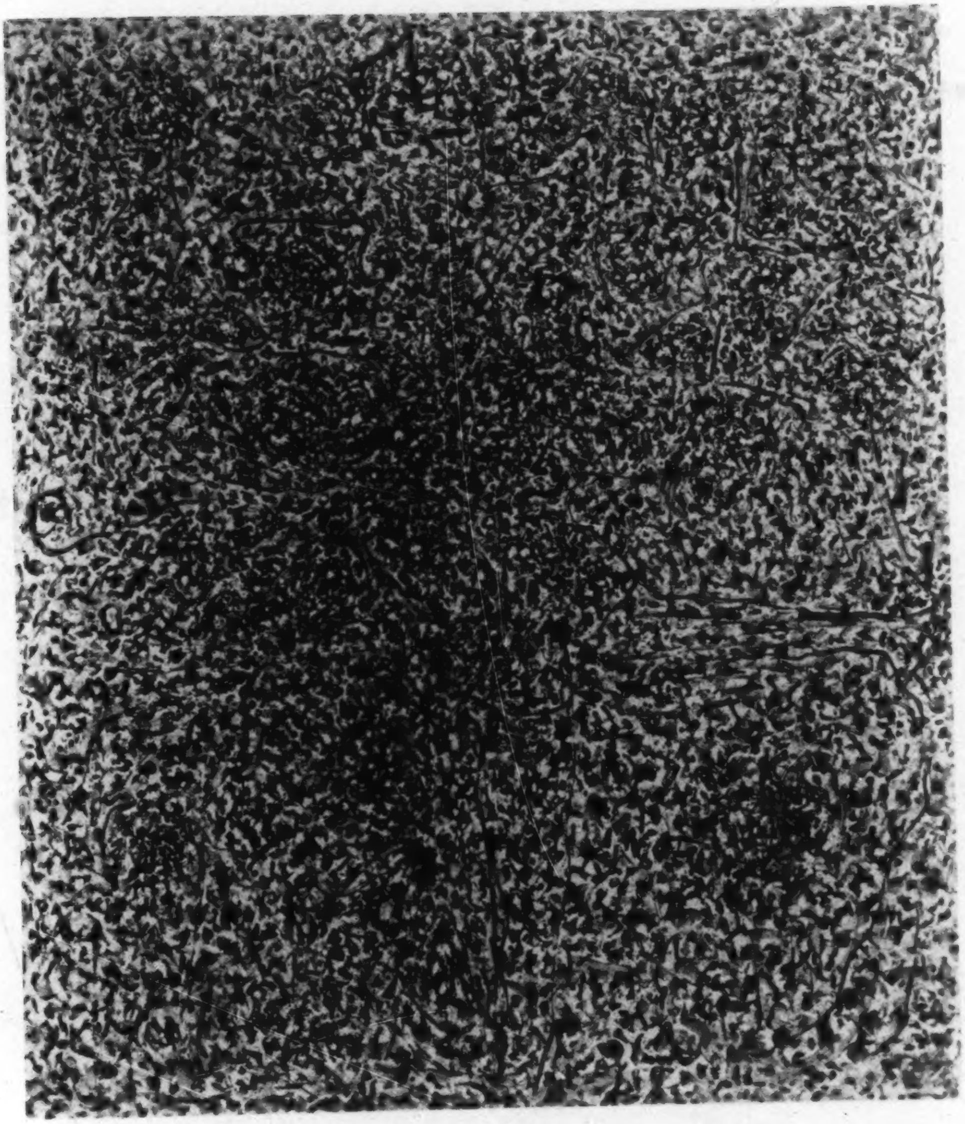
43. *Noland: A Warm Sound in a Grey Field. 1961. The Abrams Family Collection, New York.*



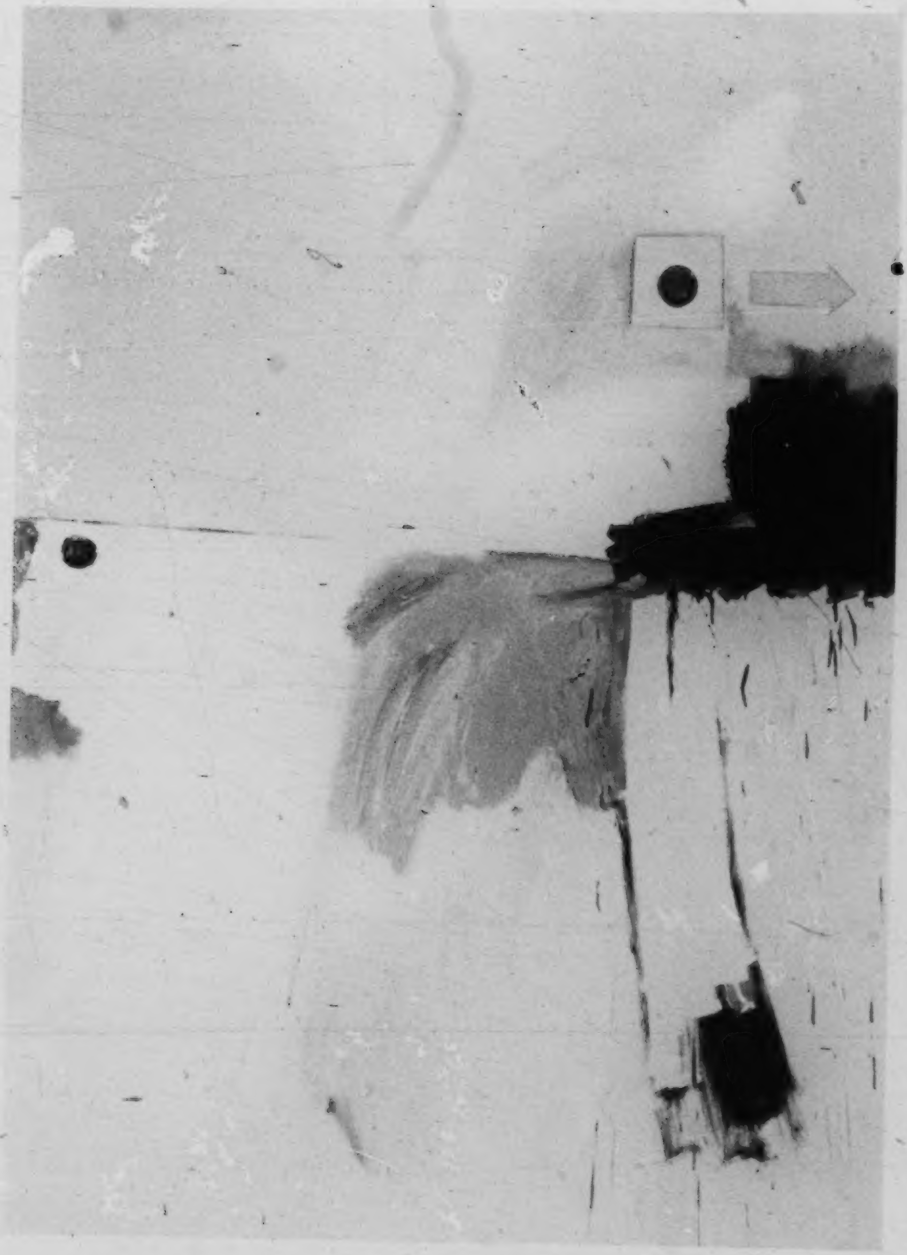
44. *Parker: Untitled. 1961. Lent by Samuel M. Kootz Gallery, New York.*



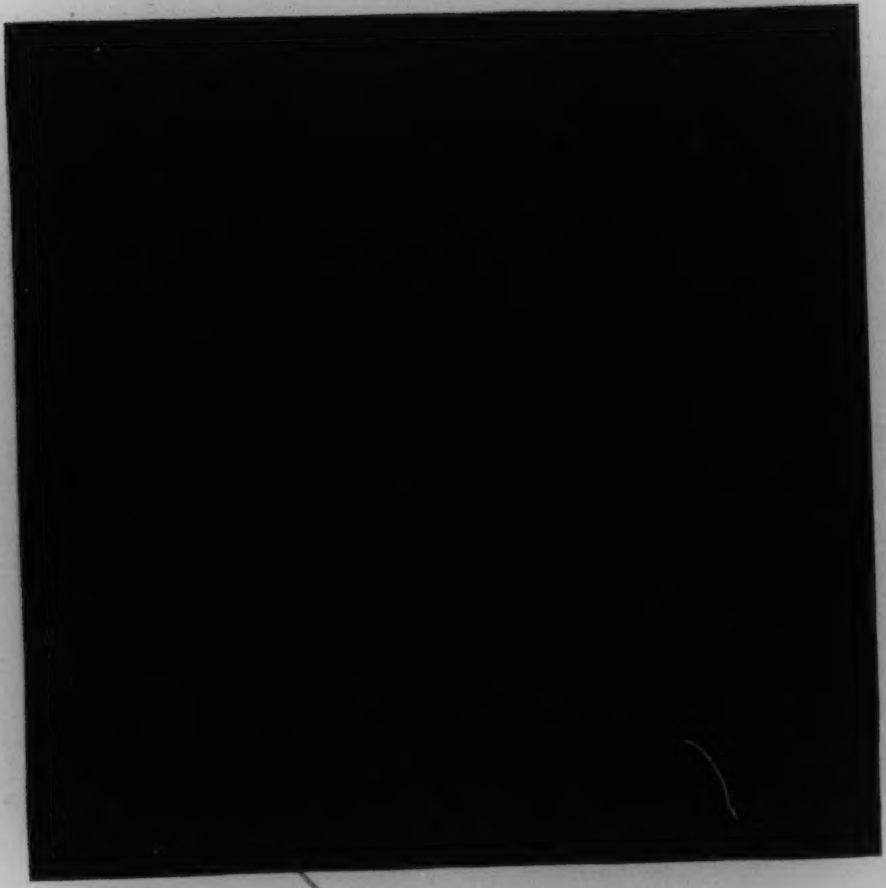
15a. Pollock: No. 2. 1949 (detail). Collection Munson-Williams-Proctor Institute, Utica, New York.



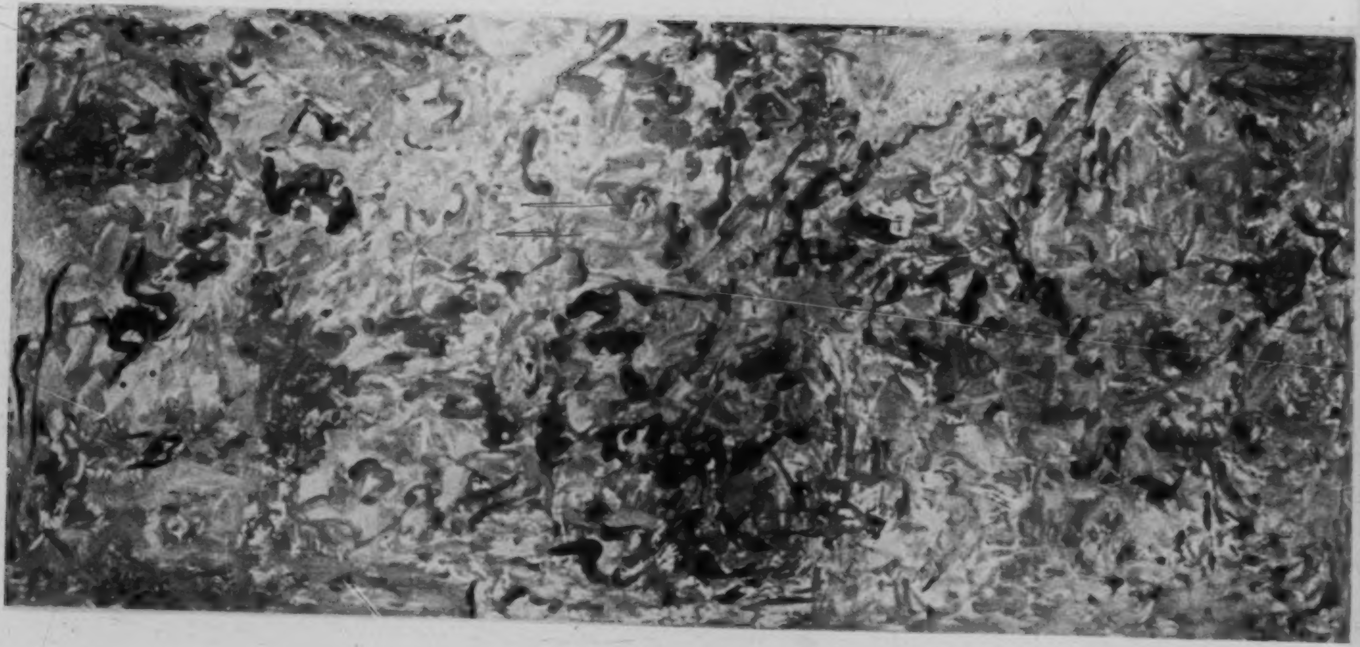
46. *Pousette-Dart: Night Presence. 1961. Lent by Betty Parsons Gallery, New York.*



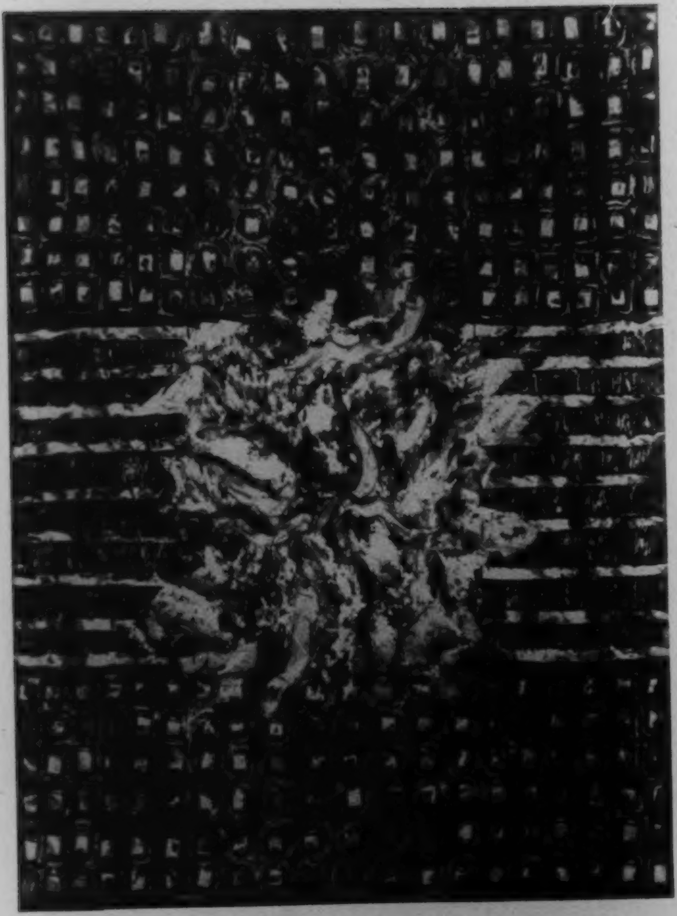
47. *Rauschenberg: Blue Exit. 1961. Lent by Leo Castelli Gallery, New York.*



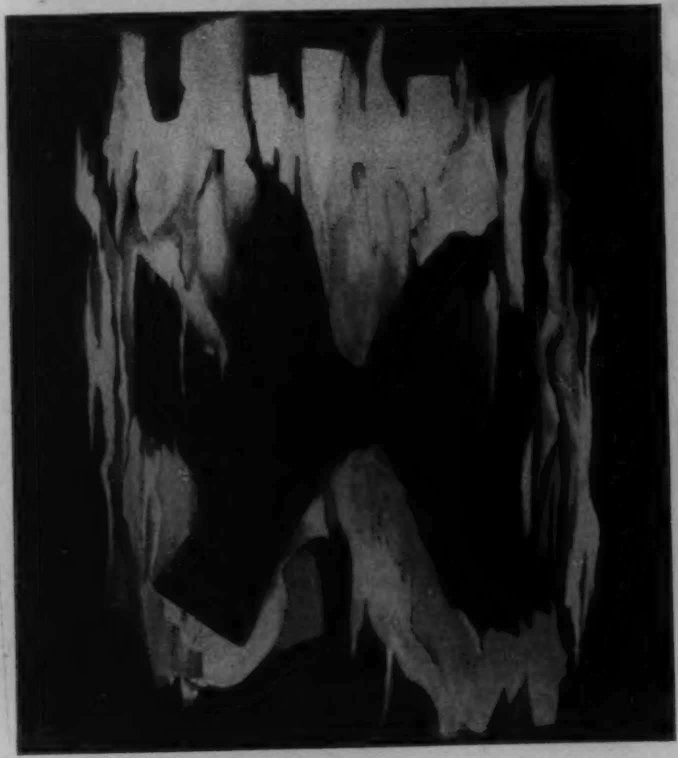
48. Reinhardt: Abstract Painting – 1961. 1959-61. Lent by the artist.



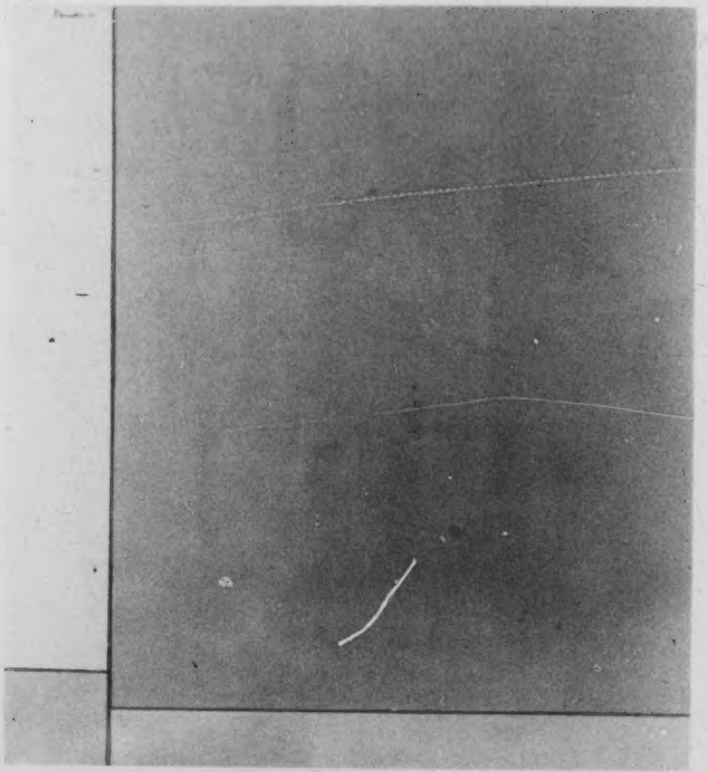
49. Resnick: Untitled. 1960. Lent by Howard Wise Gallery, New York.



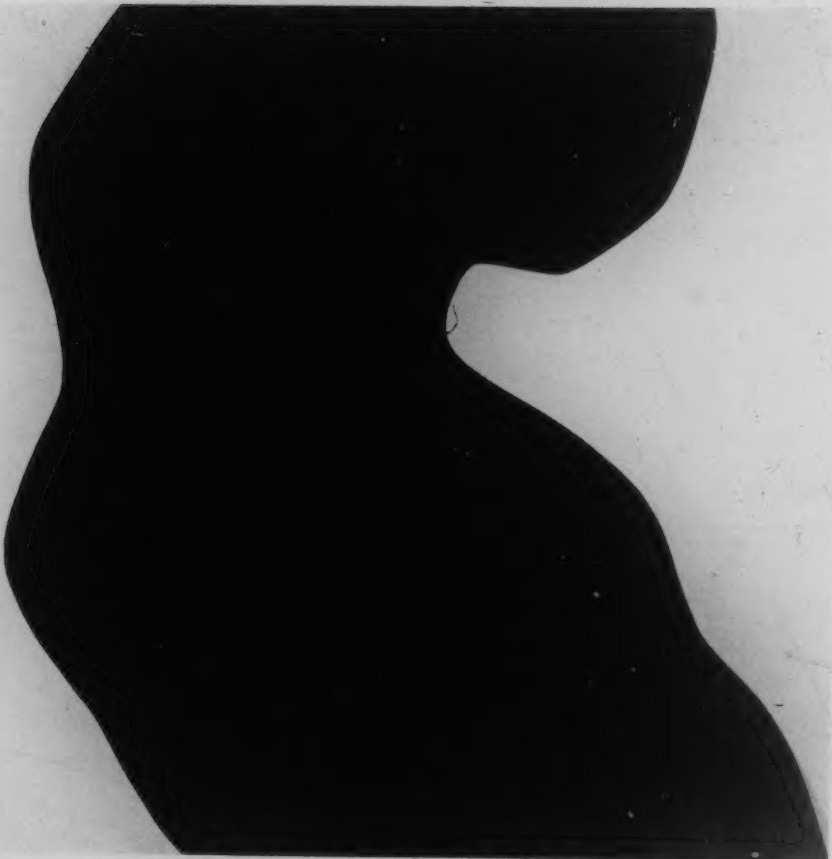
50. *Richenburg: Yellow Breakthrough. 1960. Collection Mr. and Mrs. Wilfred P. Cohen, New York.*



51. *Ronald: Tara. 1961. Lent by Samuel M. Kootz Gallery, New York.*



53. Sander: Untitled. 1961. Lent by Samuel M. Kootz Gallery, New York.



54. Smith: The River. 1961. Lent by Betty Parsons Gallery, New York.

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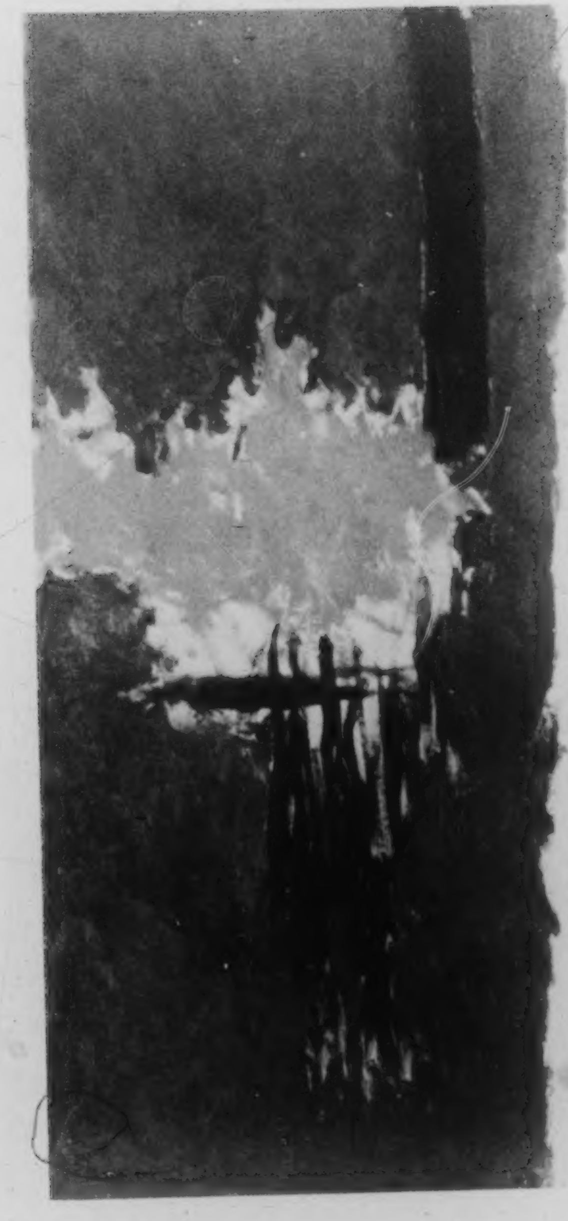
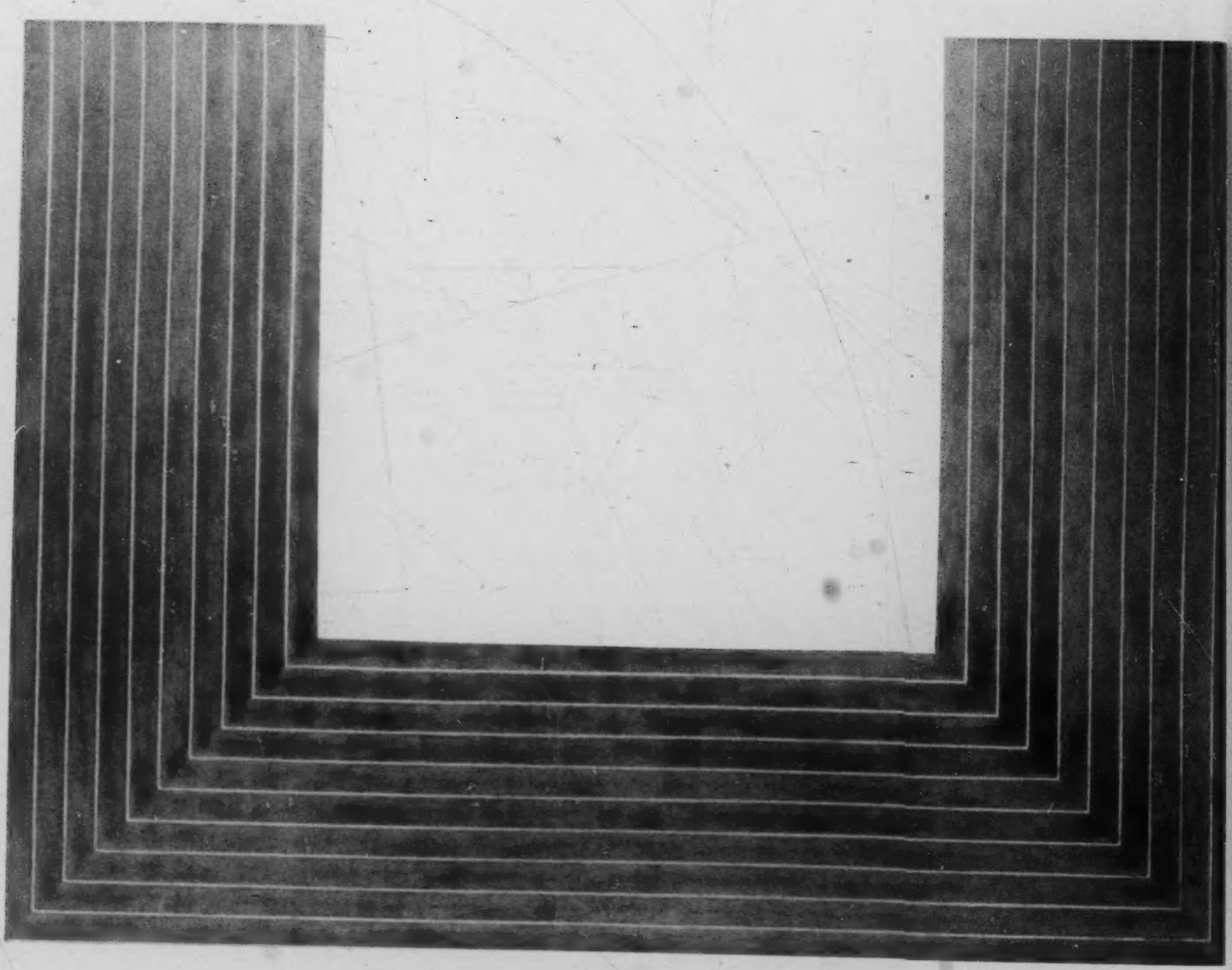
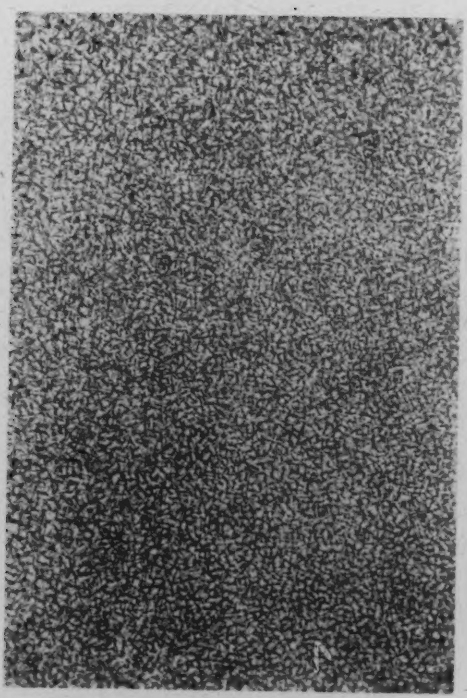


55. Stamos: Levant No. 8. 1961. Lent by Andre Emmerich Gallery, New York

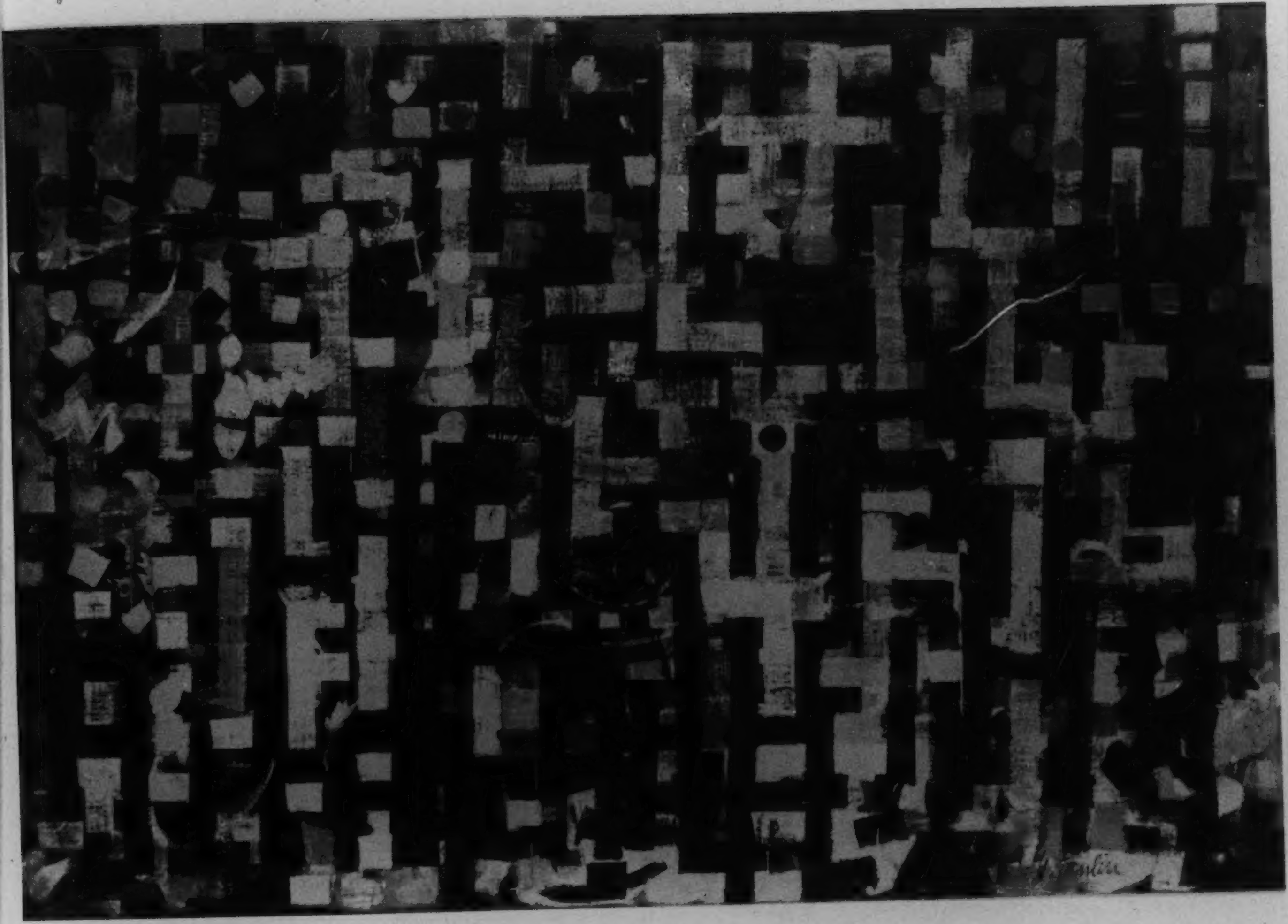


56. *Stella: Lake City.* 1960-61. Lent by Leo Castelli Gallery, New York

57. Still: Painting 1951. 1951. Collection Mr. and Mrs. Robert C. Scull, Great Neck, New York.



58. Tobey: Harvest. 1958. Collection Marian Willard Johnson, New York.



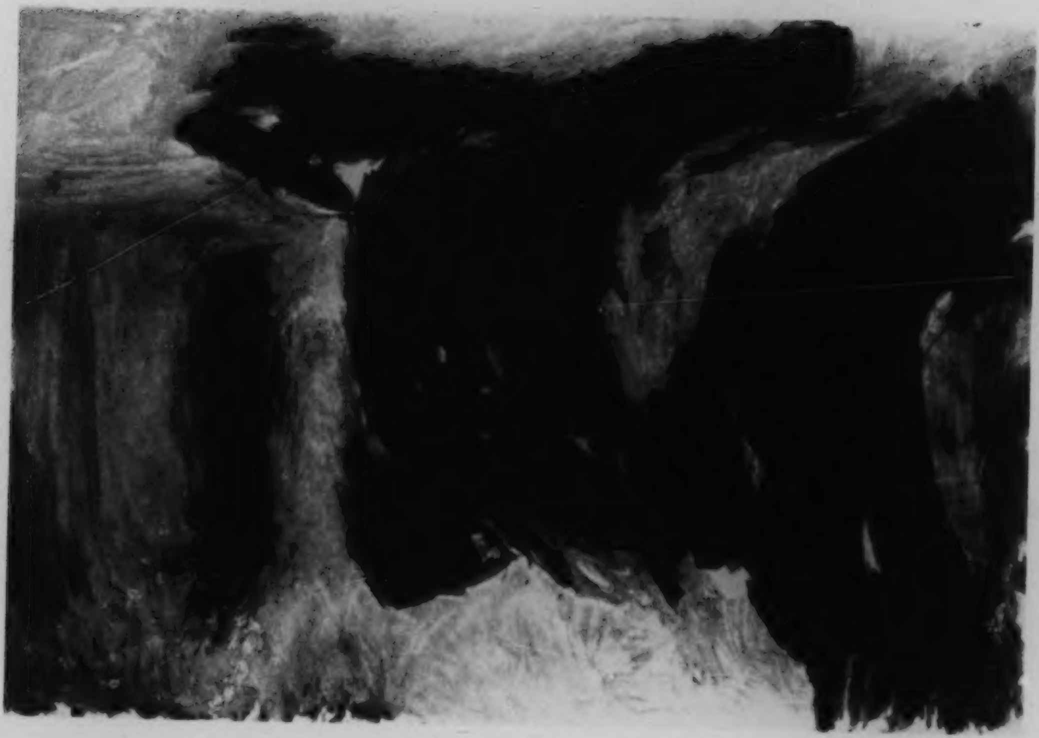
59. *Tomlin: No. 10. 1952-53. Collection Munson-Williams-Proctor Institute, Utica, New York.*

60. Tworkov: Boon. 1960. Lent by Leo Castelli Gallery, New York.

61. *Urban: Blue Painting.* 1959. Collection Mrs. Albert Urban, New York

62. *Vicente: No. 3. 1961. Lent by André Emmerich Gallery, New York.*

63. *Youngerman: Long March. 1960. Lent by Betty Parsons Gallery, New York.*



64. *Yunkers: Walking Along the Cliffs, II.* 1961. Lent by André Emmerich Gallery, New York.

CATALOGUE OF THE EXHIBITION AND BIOGRAPHIES

JOSEF ALBERS

Born 1888, Bottrop, Ruhr district, Germany. Educated at art schools in Berlin, Essen, Munich and at Bauhaus.
1923-33 professor at Bauhaus, Weimar and Dessau.
Came to United States to head art department, Black Mountain College, North Carolina, 1933-49.
1950-58 Chairman, Department of Design, Yale University.
1959 received Ford Foundation Fellowship. Lives in New Haven, Conn.

1. *HOMAGE TO THE SQUARE: APPARITION. 1959. Oil on board, 47½ x 47½". Lent by Sidney Janis Gallery, New York.*

WILLIAM BAZIOTES

Born 1912, Pittsburgh. 1933-36 studied at National Academy of Design, New York.
First one-man exhibition, 1944.
Since then has exhibited widely in United States and Europe, including São Paulo Bienal, 1951, 1953;
Pittsburgh International, 1952, 1958; II. Documenta, Kassel, 1959.
Since 1953 has taught at Hunter College, New York. Lives in New York City.

2. *SCEPTER. 1960-61. Oil on canvas, 66 x 78". Lent by Sidney Janis Gallery, New York.*

NORMAN BLUHM

Born 1920, Chicago. Studied architecture with Mies van der Rohe, 1936-41, 1945. Painted in Paris, 1947-56.
One man exhibitions at Leo Castelli Gallery, New York, 1957, 1959, 1960.
Participation in group exhibitions including Pittsburgh International, 1958; II. Documenta, Kassel, 1959.
Lives in New York City.

3. *APOLLO'S ARC. 1960. Oil on canvas, 84 x 72". Lent by the artist.*

CAMERON BOOTH

Born 1892, Erie, Pennsylvania.
Studied at Art Institute of Chicago, 1912-17; in Paris, 1919; Hans Hofmann Maler Schule, Munich, 1927-28.
Taught at Minneapolis School of Art, 1921-29; St. Paul School of Art, 1929-42;
Art Students League, New York, 1944-48; Queens College, New York, 1946-47; University of Minnesota, 1948 to present.
Awarded John Simon Guggenheim Foundation Fellowship, 1942.
Many exhibitions in United States. Lives in Minneapolis.

4. *MOMENT'S INSIGHT. 1961. Acrylic on linen, 72 x 72". Lent by the artist.*

JAMES BROOKS

Born 1906, St. Louis, Missouri. 1926 came to New York, where he now lives.
1927-30 studied at Art Students League, New York. First one-man show at Peridot Gallery, New York, 1949.
Many exhibitions since then including Pittsburgh International, 1952, 1955, 1958;
São Paulo Bienal, 1957; II. Documenta, Kassel, 1959.
Taught at Columbia University, 1946-48; Pratt Institute, Brooklyn, 1947-58;
Visiting Critic, Advanced Painting, Yale University, 1955-60.

5. *OCTON. 1961. Oil on canvas, 84 x 66". Lent by Samuel M. Kootz Gallery, New York.*

LAWRENCE CALCAGNO

Born 1916, San Francisco. 1943-46 Army Air Corps. 1946 in Mexico.
1947-49 studied at California School of Fine Arts, San Francisco, with Mark Rothko and Clyfford Still;
1950-55 at Académie de la Grande Chaumière, Paris, and Istituto d'Arte Statale, Florence.
First one-man exhibition in 1947;
many group and one-man shows since then in United States and Europe. Lives in New York City.

6. *INSCAPE. 1959-61. Oil on canvas, 59¾" x 47¾". Lent by Martha Jackson Gallery, New York.*

NICOLAS CARONE

Born 1917, New York City.
Studied at National Academy of Design; Art Students League; with Hans Hofmann, all in New York.
1941 received Prix de Rome. 1947-51 lived in Rome, studied at American Academy, Rome.
Awarded Fulbright Fellowship, 1949. 1955 received William N. Copley Grant.
Represented in Pittsburgh International, 1952, 1955, 1958; Venice Biennale, 1956.
Visiting Critic at Yale University, 1960-61; at Columbia University, 1961-62. Lives in New York City.

7. *WARLOCK. 1961. Oil on canvas, 71⅞ x 84". Lent by Staempfli Gallery, New York.*

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GIORGIO CAVALLON

Born 1904, Sorio, Province of Vicenza, Italy. 1920 to United States.
Studied at National Academy of Design, New York, and with Charles Hawthorne and Hans Hofmann.
Received Tiffany Foundation Scholarship, 1929. Returned to Italy, 1930-33.
One-man exhibitions since 1932, primarily in New York. Most recent one-man show, Kootz Gallery, New York, 1961.
Group exhibitions include Pittsburgh International, 1959; II. Documenta, Kassel, 1959. Lives in New York City.

8. *UNTITLED. 1961. Oil on canvas, 72¼ x 60¼". Lent by Samuel M. Kootz Gallery, New York.*

NASSOS DAPHNIS

Born 1914, Krockeai, Greece. Self-taught as an artist.
First exhibited at Contemporary Arts Gallery, New York.
One-man shows, Leo Castelli Gallery, New York, 1959, 1960.
Recent group exhibitions include Pittsburgh International, 1959; Corcoran Biennial, Washington, D. C.;
Whitney Museum Annual, 1959. A member of the American Abstract Artists. Lives in New York City.

9. *NO. 32-61 M. 1961. Plastic paint on cork, masonite and tekwood, 50⅜ x 34⅛". Lent by Leo Castelli Gallery, New York.*

ENRICO DONATI

Born 1909, Milan. Studied painting in Italy and France.
Member of surrealist groups in Paris, friend of Duchamp and Breton.
1934 to United States; became United States citizen, 1945.
Studied at New School for Social Research and Art Students League, New York.
First of many one-man exhibitions at Passedoit Gallery, New York, 1942.
Numerous group exhibitions include Pittsburgh International, 1952, 1958; São Paulo Bienal, 1953.
Lives in New York City.

10. *BLOODSTONE. 1961. Oil, sand and dry pigment on canvas, 55⅛ x 72". Lent by Staempfli Gallery, New York.*

EDWARD DUGMORE

Born 1915, Hartford, Conn. Studied at Hartford Art School, 1934-38;
California School of Fine Arts, San Francisco, 1948-50; University of Guadalajara, Mexico, 1951-52.
One-man exhibitions: Metart Gallery, San Francisco, 1949; Stable Gallery, New York, 1953, 1954, 1956;
Holland-Goldowsky Gallery, Chicago, 1959; Howard Wise Gallery, New York and Cleveland, 1960.
Group exhibitions include Pittsburgh International, 1955. Lives in New York City.

11. *1961-B2. 1961. Oil on canvas, 79⅞ x 101⅜". Lent by Howard Wise Gallery, New York.*

FRIEDEL DZUBAS

Born 1915, Berlin. Studied at State Academy of Fine Arts, Berlin, 1931-34. Summer classes with Paul Klee.
Traveled extensively. To England, 1939; then to United States.
1940-44 worked as commercial artist in Chicago. To New York, 1944.
Taught at University of Florida, 1949-50.
Exhibitions in New York since 1950, most recently at French and Co., 1959.
Lives in New York City.

12. *DIOTIMA. 1961. Oil on canvas, 69¾ x 54⅛". Lent by the artist.*

JIMMY ERNST

Born 1920, Bruhl, near Cologne, Germany. Son of artist Max Ernst. After formal education,
studied at several European craft schools and served an apprenticeship in typography and printing.
1938 to United States. Many exhibitions since first one-man show in 1941.
Most recent one-man exhibition, Grace Borgenicht Gallery, New York, 1961.
Has taught at Brooklyn College since 1951. Received John Simon Guggenheim Foundation Fellowship, 1961.
Lives in Rowayton, Conn.

13. *ANTICIPATION. 1960. Oil on canvas, 49 x 72". Lent by Grace Borgenicht Gallery, New York.*

JOHN FERREN

Born 1905, Pendleton, Oregon. 1925-29 worked as sculptor and stonecarver. 1929-31 traveled in Europe.
Studied at Académie de la Grande Chaumière, Académie Ranson, Studio Colarossi, Sorbonne, all in Paris;
University of Florence, Italy; University of Salamanca, Spain.
First of many one-man exhibitions in United States, Pierre Matisse Gallery, New York, 1936.
Teaches at Queens College, New York. Lives in New York City.

14. *UNTITLED. 1961. Oil on canvas, 77⅞ x 72½". Lent by the artist.*

SAM FRANCIS

Born 1923, San Mateo, California. Studied at University of California, Berkeley.
Began painting, 1946. 1950 to Paris, where he lived until 1958. First one-man show, Paris, 1952.
Many group and one-man exhibitions since then in Europe, United States and Japan.
Executed murals for Kunsthalle, Basel; School of Flower Arrangement, Tokyo.
Has traveled widely. Currently living in Bern, Switzerland.

15. *MIDDLE BLUE III. 1960. Oil on canvas, 71⅞ x 96". Collection Mr. and Mrs. Leon A. Mnuchin, New York.*

EN FRANKENTHALER

Born 1928, New York City, where she now lives.
Studied at Dalton School, New York, with Rufino Tamayo; at Bennington College with Paul Feeley;
briefly with Wallace Harrison and Vaclav Vytlacil at Art Students League, New York; with Hans Hofmann, 1950.
1958 married Robert Motherwell. One-man exhibitions since 1951.
Group exhibitions include II. Documenta, Kassel, 1959; I Biennale de Paris, 1959 (First Prize).

16. *SCENE WITH BLUE SIX. 1961. Oil on canvas, 64 x 80¼". Lent by André Emmerich Gallery, New York.*

MICHAEL GOLDBERG

Born 1924, New York City, where he now lives. Studied at Art Students League, New York, 1938-40, 1946;
Hans Hofmann School of Fine Arts, New York, 1941-42, 1949-51. In the army, 1942-46.
Group exhibitions since 1951, including Young America, Whitney Museum, 1957;
Pittsburgh International, 1958; II. Documenta, Kassel, 1959; São Paulo Bienal, 1959.
First one-man exhibition, Tibor de Nagy Gallery, New York, 1953.

17. MENHIRS OF CARNAC. 1961. Oil on canvas, 78 x 78". Lent by Martha Jackson Gallery, New York.

ARSHILE GORKY

Born 1905, Hayotz Dzore, Turkish Armenia. 1916-18 studied at Polytechnic Institute, Tiflis, U.S.S.R.
To United States, 1920. Attended night classes, Rhode Island School of Design, Providence;
New School of Design, Boston, 1923; National Academy of Design, New York, 1925.
1925-31 taught at Grand Central School of Art, New York. 1935-37 worked on W.P.A. Federal Art Project.
Died by suicide in Sherman, Conn., 1948.

18. UNTITLED. 1943-48. Oil on canvas, 53½ x 63½". Lent anonymously.

ADOLPH GOTTLIEB

Born 1903, New York City, where he now lives. Studied at Art Students League, New York; Europe 1920-22.
Many mural projects.
Designed stained glass façades for Park Avenue Synagogue, Milton Steinberg House, New York.
Participation in group exhibitions includes Pittsburgh International, 1952, 1955, 1958; II. Documenta, Kassel, 1959.
Most recent of numerous one-man shows at French and Co., New York, 1960.

19. ROLLING. 1961. Oil on canvas, 72 x 90¼". Collection Mr. and Mrs. A. I. Sherr, New York.

CLEVE GRAY

Born 1918, New York City. Graduated from Princeton University, 1940.
Studied painting with Bartlett Hayes, James Davis, André Lhote, Jacques Villon.
Numerous one-man and group exhibitions since first one-man show at Jacques Seligmann Galleries, New York, 1947.
Published Yuan Dynasty Landscape Painting, 1940 and many articles in periodicals.
Book Review Editor, Art in America, 1960-61; Art Critic, Art in America from 1961. Lives in Warren, Conn.

20. ETRUSCAN NO. 3. 1961. Oil on canvas, 60 x 40⅜". Lent by Staempfli Gallery, New York.

STEPHEN GREENE

Born 1918, New York City.
Studied at National Academy of Design and Art Students League, New York; State University of Iowa (B.F.A., M.F.A.).
Taught at Indiana University, Bloomington, 1945-46; Artist in Residence, Princeton University, 1956-59;
now teaches at Pratt Institute, Brooklyn and Art Students League.
Exhibitions include Pittsburgh International, 1958;
American Painting and Sculpture, University of Illinois, Urbana, 1955, 1957, 1961.
Lives in Valley Cottage, New York.

21. WHITE LIGHT. 1961. Oil on canvas, 65 x 65". Lent by Staempfli Gallery, New York.

JOHN GRILLO

Born 1917, Lawrence, Mass. Studied at Hartford Art School, 1935-38;
after military service, at California School of Fine Arts, San Francisco.
1948 to New York, studied with Hans Hofmann until 1951.
One-man exhibitions in New York: Artists' Gallery, 1948; Tibor de Nagy and Tanager Galleries, 1953;
Bertha Schaefer Gallery, 1957, 1959; Tanager Gallery, 1960; Howard Wise Gallery, 1961.
Group exhibitions include Vanguard 1955, and 60 American Painters 1960, Walker Art Center, Minneapolis.
Lives in New York City.

22. ANABASIS. 1961. Oil on canvas, 50½ x 108". Lent by Howard Wise Gallery, New York.

PHILIP GUSTON

Born 1913, Montreal. To Los Angeles, 1916.
Self-taught except for three months at Otis Art Institute, Los Angeles.
1934-35 to Mexico. To New York, 1935. Worked on W.P.A. Federal Art Project, 1935-40.
One-man exhibitions since 1944.
Group exhibitions include São Paulo Bienal, 1957, 1959; II. Documenta, Kassel, 1959; Venice Biennale, 1960.
Lives in New York City.

23. *DUO. 1961. Oil on canvas, 72¼ x 68". Lent by Sidney Janis Gallery, New York.*

GRACE HARTIGAN

Born 1922, Newark, New Jersey. 1941-42 in California.
Worked as a mechanical draftsman in war plants during World War II in New Jersey.
Studied painting with Isaac Lane Muse, Newark. To New York, 1945; in Mexico, 1948-49.
One-man exhibitions in United States since 1951; most recently at Gres Gallery, Washington, D. C., 1960.
Represented in many group exhibitions in United States and abroad, including
Third International Contemporary Art Exhibition, *India, 1957; São Paulo Bienal, 1957; World's Fair, Brussels, 1958.*
Lives in Baltimore, Maryland.

24. *PALLAS ATHENA (EARTH). 1961. Oil on canvas, 64 x 52". Lent by Gres Gallery, Washington, D. C.*

AL HELD

Born 1922, New York City, where he now lives. Studied at Art Students League, New York, 1948-49.
In Paris, 1949-51, where he studied at Académie de la Grande Chaumière. 1955 in San Francisco.
Exhibitions: Galerie 8, Paris, 1952; Poindexter Gallery, New York, 1958, 1960, 1961;
Galeria Bonino, Buenos Aires, 1961.

25. *UNTITLED. 1961. Oil on canvas, 90½ x 72". Lent by Poindexter Gallery, New York.*

HANS HOFMANN

Born 1880, Weissenburg, Germany. 1898 began study of painting in Munich. In Paris, 1904-14.
1915 opened art school in Munich. To United States, 1930.
Taught at Chouinard Art Institute, Los Angeles; University of California, Berkeley;
Art Students League, New York; Thurn School, Gloucester, Mass.
1933-34 founded own schools in Provincetown, Mass. and New York.
First one-man show in New York, Art of This Century, 1944.
Since then has exhibited extensively in one-man and group shows in United States and abroad.
Lives in New York City.

26. *FLOATING MIRAGE. 1961. Oil on canvas, 78 x 84". Lent by Samuel M. Kootz Gallery, New York.*

RALPH HUMPHREY

Born 1932, Youngstown, Ohio. Studied at Akron Institute of Art; Butler Art Institute, Youngstown.
In Paris with army, 1953-54. 1956 to New York City, where he now lives.
One-man exhibitions: Tibor de Nagy gallery, New York, 1959, 1960; Mayer Gallery, New York, 1960.
Group shows include Stable Gallery, New York, 1958; University of Florida, Gainesville, 1959;
Metropolitan Young Artists Show, *National Arts Club, New York, 1960.*

27. *C NO. ONE. 1961. Oil on canvas, 68 x 60". Lent by Mayer Gallery, New York.*

PAUL JENKINS

Born 1923, Kansas City, Missouri. Studied at Kansas City Art Institute and School of Design.
U. S. Navy Air Corps, 1944-46.
1948-51 studied at Art Students League, New York, with Morris Kantor and Yasuo Kuniyoshi.
Since 1953 has traveled frequently in Europe. First one-man exhibition, Studio Paul Facchetti, Paris, 1954.
Co-editor of Observations of … Michel Tapié, *1956. Lives in New York and Paris.*

28. *PHENOMENA PEN DRAGON. 1961. Oil on canvas, 63¾ x 51". Lent by Martha Jackson Gallery, New York.*

ALFRED JENSEN *Born 1903, Guatemala City. 1925-26 studied at Fine Arts Museum, San Diego. Has exhibited in United States and Europe. First one-man show at Heller Gallery, New York, 1952. Subsequent New York exhibitions at Tanager, Stable, Bertha Schaefer and Martha Jackson Galleries. Instructor at Maryland Institute, Baltimore, 1958. Lives in New York City.*

29. *AURORA PER. V, DARKNESS AT WEST, LIGHTNESS AT EAST. 1961. Oil on canvas, 67⅞ x 54". Lent by the artist.*

JASPER JOHNS *Born 1930, Allendale, South Carolina. Studied at University of South Carolina. Traveled in Japan. 1952 to New York City, where he still lives. First one-man exhibition, Leo Castelli Gallery, New York, 1958. Since then many one-man and group shows in United States and Europe. Group exhibitions include: Venice Biennale, 1958;* 16 Americans, *Museum of Modern Art, New York, 1959;* Exposition Internationale du Surréalisme, *Paris, 1959;* American Vanguard, *U.S.I.A. show traveling in Europe, 1961.*

30. *LARGE BLACK FIVE. 1960. Encaustic and newsprint on canvas, 72¼ x 54⅜". Collection Mr. and Mrs. Robert C. Scull, Great Neck, New York.*

ELLSWORTH KELLY *Born 1923, Newburgh, New York. Studied at Boston Museum School, 1946-48; École des Beaux-Arts, Paris, 1948-49. Lived in Paris, 1948-54. Has lived in New York City since 1954. Executed painted metal relief for Transportation Building, Philadelphia, 1956-57; plastic mosaic mural for Eastmore House, New York. Many group and one-man exhibitions in United States and Europe since first one-man show at Galerie Arnaud, Paris, 1951.*

31. *HIGH YELLOW. 1960. Oil on canvas, 80 x 57½". Lent by Betty Parsons Gallery, New York.*

FRANZ KLINE *Born 1910, Wilkes-Barre, Pennsylvania. Studied at Girard College, Philadelphia; Boston University; Heatherly's School, London. To New York, 1938. Taught at Black Mountain College, North Carolina and Pratt Institute, Brooklyn. Has exhibited extensively in one-man and group shows. Group exhibitions include Pittsburgh International, 1952, 1955, 1958; Venice Biennale, 1956, 1960; Guggenheim International Award, 1958, 1960 (Honorable Mention). Lives in New York City.*

32. *BLACK AND WHITE, NO. 2. 1960. Oil on canvas, 79½ x 60¾". Collection The Michener Foundation, Pipersville, Pa*

WILLEM DE KOONING *Born 1904, Rotterdam. 1916 apprenticed to a firm of decorators; 1919 to painter Bernard Romein. Studied at Academie van Beeldende Kunsten, Rotterdam. 1926 came to United States, settled in New York, where he now lives. Worked as a decorator, commercial artist, stage designer, mural artist. Has shown extensively in both group and one-man exhibitions in Europe and United States. Group exhibitions include São Paulo Bienal, 1951, 1954; Pittsburgh International, 1952, 1955, 1958; Venice Biennale, 1954, 1956.*

33. *UNTITLED. 1961. Oil on canvas, 80⅛ x 70". Lent by Sidney Janis Gallery, New York.*

ALFRED LESLIE *Born 1927, New York City, where he now lives. Studied at New York University, 1948-49. Taught in Great Neck, New York, 1955-57. First exhibited in* New Talent, *Samuel M. Kootz Gallery, New York. First one-man exhibition, Tibor de Nagy Gallery, New York, 1951. Since then numerous one-man and group shows, including* International Art Exhibition of Japan, *1957; São Paulo Bienal, 1959;* 16 Americans, *Museum of Modern Art, New York, 1959.*

34. *THE RED SIDE. 1961. Oil on canvas, 78 x 104½". Collection The Michener Foundation, Pipersville, Pennsylvania.*

MORRIS LOUIS

Born 1912, Baltimore, Maryland. Studied at Maryland Institute of Art, 1929-33, under a scholarship.
Group exhibitions include New Talent, *Samuel M. Kootz Gallery, New York, 1954;*
New Work, *Leo Castelli Gallery, New York, 1957.*
One-man exhibitions: Martha Jackson Gallery, New York, 1957; French and Co., New York, 1959, 1960.
Subsequently exhibited in Milan, Paris and London. Lives in Washington, D. C.

35. *BURNING STAIN. 1961. Plastic paint on canvas, 87½ x 72". Lent by André Emmerich Gallery, New York.*

CONRAD MARCA-RELLI

Born 1913, Boston. Self-taught.
Since 1948 both group and one-man exhibitions in United States and Europe.
Received Purchase Prize, Whitney Museum Annual, 1954; Ford Foundation Fellowship, 1959.
Spent part of 1959 in Rome. Associate Professor, University of California, Berkeley, Feb.-June, 1958.
Lives in New York City.

36. *SIERRA MADRE. 1961. Oil and collage on canvas. 72 x 52¾". Lent by Samuel M. Kootz Gallery, New York.*

MATTA
(Roberto Matta Echaurren)

Born 1912, Santiago, Chile. 1933 graduated from School of Architecture, Santiago.
Studied architecture for three years in Le Corbusier's office, Paris.
1937 began painting; joined Surrealist group, Paris.
To United States, 1939; 1941 visited Mexico, then worked in Madrid, Paris, New York and Rome.
Exhibitions in United States and Europe. Now lives in Paris.

37. *THE DISASTERS OF MYSTICISM. 1942. Oil on canvas, 38⅜ x 51½". Collection Mr. and Mrs. James Thrall Soby, New Canaan, Conn.*

GEORGE McNEIL

Born 1906, New York City.
Studied at Pratt Institute, Brooklyn, 1927-29, Art Students League, New York, 1930-33;
Columbia University (B.S., M.A., Ed.D.), 1932-34; Hans Hofmann School of Fine Arts, New York, 1934-37.
Taught at University of Wyoming, 1946-48; since 1948 at Pratt Institute; University of California, Berkeley, 1955-56.
Group exhibitions since 1936. Most recent of many one-man shows, Howard Wise Gallery, New York, 1960.
Lives in Brooklyn.

38. *5 PAST 12, NO. 2. 1961. Oil on canvas, 80 x 64¼". Lent by Howard Wise Gallery, New York.*

JOAN MITCHELL

Born 1926, Chicago. Lives in New York City.
Studied at Smith College, Northampton, Mass., 1942-44; Art Institute of Chicago (B.F.A.), 1944-47.
Awarded travel fellowship by Art Institute and lived in France, 1948-49.
Studied at Columbia University and New York University for M.F.A.
Has shown in one-man exhibitions at Stable Gallery, New York since 1953.
Participated in Vanguard 1955, *Walker Art Center, Minneapolis; Pittsburgh International, 1955, 1958; II. Documenta, Kassel, 1959; São Paulo Bienal, 1959.*

39. *ATLANTIC SIDE. 1960. Oil on canvas, 87 x 84". Lent by Stable Gallery, New York.*

KYLE MORRIS

Born 1918, Des Moines, Iowa. Received B.A. and M.A. from Northwestern University, Evanston, Ill.
Studied painting at Chicago Art Institute; Cranbrook Academy of Art, Bloomfield Hills, Mich. (M.F.A.).
Taught at Stephens College, Columbia, Mo.; University of Texas; Cranbrook Academy of Art;
University of Minnesota; University of California, Berkeley. Many group and one-man exhibitions.
Most recent one-man shows at Samuel M. Kootz Gallery, New York and Galleria Naviglio, Milan, 1960.
Lives in New York City.

40. *1 MAY 61. 1961. Oil on canvas, 72 x 72⅛". Lent by Samuel M. Kootz Gallery, New York.*

ROBERT MOTHERWELL

Born 1915, Aberdeen, Washington. Studied at Otis Art Institute, Los Angeles, 1925-27; California School of Fine Arts, San Francisco, 1932; Stanford University (B.A. in philosophy), 1936; Harvard University Graduate School, 1937-38; University of Grenoble, France, 1939; Columbia University, 1940. Taught at University of Oregon, 1939-40; Hunter College, New York, 1951-58. Exhibits regularly in one-man and group shows in the United States and Europe. Lives in New York City.

41. *THE VOYAGE: TEN YEARS AFTER. 1961. Oil on canvas, 69 x 210¼". Lent by Sidney Janis Gallery, New York.*

BARNETT NEWMAN

Born 1905, New York City, where he now lives. Studied at Art Students League, New York, 1922-26, with Duncan Smith, John Sloan and William von Schlegell. 1948 founded with Baziotes, Motherwell and Rothko the school "Subjects of the Artist", which later became "The Club". One-man exhibitions: Betty Parsons Gallery, New York, 1950, 1951; Bennington College, Bennington, Vermont, 1958; French and Co., New York, 1959.

42. *ONEMENT NO. 6. 1953. Oil on canvas, 102 x 120". Lent by the artist.*

KENNETH NOLAND

Born 1924, Asheville, North Carolina. Studied at Black Mountain College, North Carolina; in Paris with sculptor Zadkine, 1948-49. Taught at Institute of Contemporary Art and Catholic University, both in Washington, D. C. Participated in New Talent exhibition, Samuel M. Kootz Gallery, New York, 1954; Corcoran Biennial, Wash., D. C., 195 One-man shows include French and Co., New York, 1959; Galleria dell'Ariete, Milan, 1960; André Emmerich Gallery, New York, 1961. Lives in Washington, D. C.

43. *A WARM SOUND IN A GREY FIELD. 1961. Oil on canvas, 82⅝ x 81⅛". The Abrams Family Collection, New York.*

RAYMOND PARKER

Born 1922, Beresford, South Dakota. Studied at State University of Iowa (B.A., 1946, M.F.A., 1948). Taught at State University of Iowa, 1947-48; University of Minnesota, 1948-51; University of Southern California, summer session, 1959; since 1955 at Hunter College, New York. Numerous group and one-man exhibitions in United States and abroad. Lives in New York City.

44. *UNTITLED. 1961. Oil on canvas, 84⅞ x 84⅛". Lent by Samuel M. Kootz Gallery, New York.*

JACKSON POLLOCK

Born 1912, Cody, Wyoming. Lived in Arizona and Wyoming. Came to New York, 1929. Studied at Art Students League, New York, with Thomas Hart Benton, 1929-30. First one-man show in 1943, Art of This Century, New York. Included in São Paulo Bienal, 1951, 1957 (Special Room); Venice Biennale, 1948, 1950, 1956. Died in East Hampton, New York, 1956. Posthumous retrospective, Museum of Modern Art, New York, 1957.

45. *NO. 2. 1949. Mixed media on canvas, 38½ x 189½". Collection Munson-Williams-Proctor Inst., Utica, N. Y.*

RICHARD POUSETTE-DART

Born 1916, St. Paul, Minnesota. Spent his early years in Valhalla, New York. Self-taught. Began to paint seriously in 1936, 1938 to New York City. One-man and group exhibitions, including II. Documenta, Kassel, 1959, São Paulo Bienal, 1961. Received John Simon Guggenheim Foundation Fellowship, 1951; Ford Foundation Grant, 1960; Comstock Award, Art Institute of Chicago, 1961. Lives in Suffern, New York.

46. *NIGHT PRESENCE. 1961. Oil on canvas, 75¾ x 64¾". Lent by Betty Parsons Gallery, New York.*

ROBERT RAUSCHENBERG

Born 1925, Port Arthur, Texas. Studied at Kansas City Art Institute; Académie Julian, Paris, 1947;
Black Mountain College, North Carolina, 1948-49; Art Students League, New York, 1949-50.
Traveled in Italy and North Africa, 1952-53.
Group exhibitions since 1951, including II. Documenta, Kassel, 1959; 16 Americans,
The Museum of Modern Art, New York, 1959. One-man exhibitions since 1953. Lives in New York City.

47. *BLUE EXIT. 1961. Oil and mixed media on canvas, 84 x 60". Lent by Leo Castelli Gallery, New York.*

AD REINHARDT

Born 1913, New York City. Studied at Columbia College, B.A. 1935; National Academy of Design, New York, 1936;
with Francis Criss and Carl Holty, 1936-37; Institute of Fine Arts, New York University, 1946-53.
Taught at California School of Fine Arts, San Francisco, 1950;
University of Wyoming, 1951; Yale University, 1952-53; Brooklyn College, New York, since 1955.
Many exhibitions in United States and Europe, most recent at Städtische Museum, Leverkusen, Germany, 1961.
Lives in New York City.

48. *ABSTRACT PAINTING—1961. 1959-61. Oil on canvas, 60 x 60". Lent by the artist.*

MILTON RESNICK

Born 1917, Bratislov, Russia. 1922 to New York.
Studied at Pratt Institute, Brooklyn, 1934-35; American Artists School, New York, 1935-37.
W.P.A. Federal Art Project, New York, 1939. Military service, 1941-45. Lived in Paris, 1946-48.
1948 studied with Hans Hofmann in New York. 1955 Associate Professor of Art, University of California, Berkeley.
Has exhibited widely in United States, Europe and Japan since first one-man show, 1955. Lives in New York City.

49. *UNTITLED. 1960. Oil on canvas, 42¾ x 97⅛". Lent by Howard Wise Gallery, New York.*

ROBERT RICHENBURG

Born 1917, Boston. Studied with Hofmann and Ozenfant;
at Boston Museum School; Boston University; Corcoran School of Art, Washington, D. C.
Has taught at City College School of General Studies, New York; Cooper Union, New York.
Now teaches at Pratt Institute, Brooklyn.
One-man shows: Artists' Gallery, 1957; Hansa Gallery, 1958; Tibor de Nagy Gallery, 1959, 1961, all in New York.
Lives in Brooklyn.

50. *YELLOW BREAKTHROUGH. 1960. Oil on canvas, 77 x 56¼". Collection Mr. and Mrs. Wilfred P. Cohen, New York*

WILLIAM RONALD

Born 1926, Stratford, Ontario.
Studied with Jock MacDonald, Toronto, 1948-51; Ontario College of Art, Toronto, honor graduate, 1951.
1951-52 taught in Toronto and gave lectures at Art Gallery of Toronto.
Several award, including Hallmark Art Award, 1952; Canada Foundation Scholarship, 1954;
Canadian National Section Award, Guggenheim International Award, 1956.
Many exhibitions including Pittsburgh International, 1958; São Paulo Bienal, 1959. Lives in Kingston, New Jersey.

51. *TARA. 1961. Oil on canvas, 66 x 60". Lent by Samuel M. Kootz Gallery, New York.*

MARK ROTHKO

Born 1903, Dvinsk, Russia. 1913 to United States. Studied at Yale University, 1921-23;
Art Students League, New York, with Max Weber, 1926. 1936-37 W.P.A. Federal Art Project, New York.
Taught at California School of Fine Arts, San Francisco, summers of 1947, 1949; Brooklyn College, New York, 1951-54.
Has exhibited widely in U. S. and abroad. Most recent one-man show, Museum of Modern Art, New York, 1961.
Lives in New York City.

52. *REDS NO. 22. 1957. Oil on canvas, 79⅞ x 69⅝". Collection Mr. and Mrs. Robert C. Scull, Great Neck, New York.*

LUDWIG SANDER *Born 1906, New York City. Studied at New York University.*
To Europe, 1927; 1931-33 when he painted in Paris and studied briefly with Hans Hofmann in Munich.
Returned to New York after military service. A founding member of "The Club".
Has taught at various schools, most recently at Bard College, Annandale on Hudson, New York.
One-man exhibitions: Leo Castelli Gallery, New York, 1959, 1961;
another planned for spring, 1962, Samuel M. Kootz Gallery, New York. Lives in New York City.

53. *UNTITLED. 1961. Oil on canvas, 60 x 54". Lent by Samuel M. Kootz Gallery, New York.*

LEON SMITH *Born 1906, Chickasha, Oklahoma. Studied at Oklahoma State College, Ada, B.A., 1934; Columbia University, M.A., 1938.*
1940-50 lived in Georgia, Delaware, Florida. Since 1953 has lived in New York City.
Received John Simon Guggenheim Foundation Fellowship, 1943.
One-man exhibitions in New York. Uptown Gallery, 1940; Rose Fried Gallery, 1942-49; Egan Gallery, 1946;
Betty Parsons Gallery, since 1958.

54. *THE RIVER. 1961. Oil on canvas, 68¼ x 68¼". Lent by Betty Parsons Gallery, New York.*

THEODOROS STAMOS *Born 1922, New York City, where he now lives.*
Studied at American Artists School, New York, 1936-39.
Work shown in both group and one-man exhibitions since 1943.
Most recent one-man shows: André Emmerich Gallery, New York, 1961; Galleria d'Arte del Naviglio, Milan, 1961.
Taught at Black Mountain College, North Carolina, 1950; Cummington School of Art, Mass., 1952-53;
Art Students League, New York, 1958. Awards include Tiffany Fellowship, 1951; Brandeis University Award, 1959.

55. *LEVANT NO. 8. 1961. Oil on canvas, 84 x 44". Lent by André Emmerich Gallery, New York.*

FRANK STELLA *Born 1936, Malden, Mass. Studied painting with Patrick Morgan;*
with Stephen Greene and William Seitz at Princeton University, from which he graduated in 1958.
First one-man exhibition at Leo Castelli Gallery, 1960;
others scheduled for Leo Castelli Gallery, 1961; Galerie Lawrence, Paris, 1961-62.
Group shows include 16 Americans, *Museum of Modern Art, New York, 1959;*
3 Younger Painters, *Oberlin College Museum, Ohio, 1959. Lives in New York City.*

56. *LAKE CITY. 1960-61. Copper paint on canvas, 82½ x 110¼". Lent by Leo Castelli Gallery, New York.*

CLYFFORD STILL *Born 1904, Grandin, North Dakota. Lived in New York, Chicago, Canada and Spokane, Washington.*
Attended Spokane University, B.A., 1933; Washington State College, Pullman, (M.A.).
Taught at Washington State College, 1933-41; California School of Fine Arts, 1946-50;
Hunter and Brooklyn Colleges, New York, 1952.
First one-man exhibition, San Francisco Museum of Art, 1943. Many exhibitions since then. Lives in New York City.

57. *PAINTING 1951. 1951. Oil on canvas, 93¼ x 81¾". Collection Mr. and Mrs. Robert C. Scull, Great Neck, New York.*

MARK TOBEY *Born 1890, Centerville, Wisc. 1911-25 lived in New York, Chicago, Seattle. 1925-27 in Europe and Near East.*
1931-38 taught at Dartington Hall School, Devonshire, England; traveled in Europe, Mexico, Near and Far East.
1934 studied Chinese calligraphy in China and Japan.
1939 returned to Seattle; worked on W.P.A. Federal Art Project. 1954 in New York. 1955 traveled in Europe.
Has exhibited regularly since 1944. Work shown in major exhibitions in United States, South America and Europe.
Lives in Basel, Switzerland.

58. *HARVEST. 1958. Tempera, 36 x 24". Collection Marian Willard Johnson, New York.*

RADLEY WALKER TOMLIN

Born 1899, Syracuse, New York. Graduated from Syracuse University, 1921. 1922 to New York;
received Tiffany Foundation Scholarship. 1923-24, 1926-27 visited England, Italy, France;
studied at Studio Colarossi and Académie de la Grande Chaumière, Paris.
Taught at Buckley School, New York, 1932-33; Dalton School, New York, 1933-34;
Sarah Lawrence College, Bronxville New York, 1932-41.
Exhibitions in United States and Europe from 1922.
Died in New York, 1953. Memorial exhibition, Whitney Museum of American Art, New York, 1957.

59. *NUMBER 10. 1952-53. Oil on canvas, 72 x 102½". Collection Munson-Williams-Proctor Institute, Utica, New York.*

JACK TWORKOV

Born 1900, Biala, Poland. To United States, 1913. Studied at Columbia University, 1920-23;
National Academy of Design, 1923-25; Art Students League, 1925-26, all in New York.
Has taught at many schools, including Queens College, New York, 1948-55;
Pratt Institute, Brooklyn, 1955-60; University of Minnesota, 1957.
Has exhibited widely in United States and Europe since first one-man show at ACA Gallery, New York, 1940.
Lives in New York City.

60. *BOON. 1960. Oil on canvas. 76 x 59". Lent by Leo Castelli Gallery, New York.*

ALBERT URBAN

Born 1909, Frankfurt, Germany.
Studied with Max Beckmann and Willi Baumeister at Kunstschule, Frankfurt, where he later taught.
Fellowship to study in Italy, France and Switzerland. Work declared "degenerate" by Hitler.
1939 to London; 1940 to United States. One-man exhibitions in Germany from 1928; in United States from 1941.
Included in 16 Americans, Museum of Modern Art, New York, 1959.
Lived in New York City until his death, 1959.

61. *BLUE PAINTING. 1959. Oil on canvas, 67¾ x 70¾". Collection Mrs. Albert Urban, New York.*

ESTEBAN VICENTE

Born 1906, Segovia, Spain. Studied at Escuela Especial de Pintura, Escultura y Grabado de San Fernando,
Madrid; awarded fellowship for study in France and Germany. To New York, 1936.
Taught at University of Puerto Rico, 1946; University of California, Berkeley, 1949-50, 1954-55;
Queens College, New York; Black Mountain College, North Carolina; now teaches at New York University.
Most recent of numerous one-man shows, André Emmerich Gallery, New York, 1960;
Holland-Goldowsky Gallery, Chicago, 1960. Lives in New York City.

62. *NO. 3. 1961. Oil on canvas, 60 x 48". Lent by André Emmerich Gallery, New York.*

JACK YOUNGERMAN

Born 1926, Louisville, Kentucky.
Studied at University of North Carolina, 1944-46; University of Missouri, B.A., 1947.
Lived in Paris, 1947-56; studied at École des Beaux-Arts, 1947-48. Traveled in Europe and Near East, 1952-56.
Designed stage sets for Barrault's production Histoire de Vasco, *Paris, 1956; Genet's* Deathwatch, *New York, 1958.*
Group and one-man exhibitions since first one-man show, Galerie Arnaud, Paris, 1951.
Has lived in New York City since 1956.

63. *LONG MARCH. 1960. Oil on canvas, 79½ x 84". Lent by Betty Parsons Gallery, New York.*

ADJA YUNKERS

Born 1900, Riga, Latvia. Educated in St. Petersburg. Self-taught as an artist.
From 1919 traveled in Europe, North Africa, Mexico.
Settled in Paris, 1928-38, Spent World War II in Sweden. 1947 to United States.
John Simon Guggenheim Foundation Fellowship, 1949-50, renewed 1954-55; Ford Foundation Fellowship, 1959.
Many group and one-man exhibitions. Now a United States citizen, living in New York City.

64. *WALKING ALONG THE CLIFFS, II. 1961. Pastel and gouache, 47 x 69".*
Lent by André Emmerich Gallery, New York.

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